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(Twenty Dancing Questions

1. What is the name of the scholarly new dance journal which is about to make its literary bow under the mentorship of Lincoln Kirstein?
2. What former American ballet luminary of the Monte Carlo Ballet Russe is now tapping his dances in musical comedy?
3. Who is the Spanish dancer unfortunately stricken by an ailment of the eye just as she was about to present her new mounting of *Goyescas* for the Ballet Theatre?
4. What great American mime and dancer, now an alumnus of the Ballet Theatre created *Drums Sound in Hackensack* for the Ballet Jooss?
5. Who is the outstanding male Soviet Russian dancer of these times, and has he danced in this country?
6. What is the name of a popular young singer in the movies who is training to emerge as a dancer in her forthcoming pictures?
7. What two stars of the Original Ballet Russe are appearing in Television currently?
8. What choreographer of Russian extraction has had the distinction of producing and fostering more ballet in musical comedy on Broadway than any other single figure?
9. What English dancer now in this country is making efforts to aid his dancing English compatriots to obtain shoes for ballet, which are now almost non-existent in England?
10. Who is the former choreographer both of the Ballet Theatre and the American Ballet, who is soon to bring out a new company under his own direction?
11. What American choreographer of modern vintage has produced a dance work to the music of Arnold Schoenberg's *Verklaerte Nacht?*
12. What English choreographer now in the Ballet Theatre has also produced a dance work to the same music of Schoenberg?
13. What four famous ballerinas of the middle nineteenth century danced together for the first and last time at a command performance in London for Queen Victoria and were subsequently the basis for the theme of a work in the Ballet Theatre season, done by Anton Dolin, which was called *Pas de Quatre?*
14. Who is the author of a text on the ballet which has survived two centuries and has not yet outlived its usefulness?
15. Who is the author of a modern text on ballet which promises to achieve in time the authority of *Code of Terpsichore?*
16. What prominent Hollywood prima donna began her career as a dancer on Broadway?

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17. What world famous skater and Olympic champion was once a pupil of Anna Pavlova?
18. What European countries, if any, have government sponsored theatres for ballet and schools for ballet training?
19. What society, if any, exists to sponsor the training of impecunious dancers and the development of choreographers of promise?
20. Does a similar society or government sponsored school or theatre exist in this country?

• PRO and CON . . .

Dear Miss Howard:

When we crossed the border to Canada, after our holidays in Cuba, I experienced a feeling of pride which warmed me up like taking a glass of punch. Canada is so different. All wrapped up in the glamour of our appearance of February, last, and dancing on this tour for the profit of "Wings for Britain" we felt immensely important. The good King Edward Hotel in Toronto was like home. The porters smiled handing us the newspapers, the taxis brought us to the theatre before we could give any address and crowds of ballet fans followed our every step. Suddenly we had to share this halo of glory. Massine's company sped up from Hollywood to open a week ahead of us. They arrived at three o'clock in the morning and gave their first performance the same day on September 16th, ours being due to follow on September 22nd. Needless to say, our company turned up in full force for their opening. The balletomanes who remember the famous Drury Lane-Covent Garden season of 1938 will have an idea of what the house looked like that night. With elaborate coiffures and wearing as many silver foxes as a Canadian north woods trapper can catch during a season, Riabouchinska, Tchernicheva, and Grigorieva sailed down the center aisle half an hour before the rise of our curtain, accompanied by their escort David Lichine, and sat down in the first row center. Also present were that inseparable pair Gollner and Petroff. In a word the house was choked with Russian Ballet artists. It was the performance of one Russian Ballet showing off to another across the footlights. The other side of the footlights reacted by straining every muscle to give their best. It was a gala programme consisting of *Capriccio Espagnol, Nutcracker* and *Gaite Parisienne.* Massine himself danced twice, and it was we modestly admit, probably for our sake in

(*Continued on page* 5)

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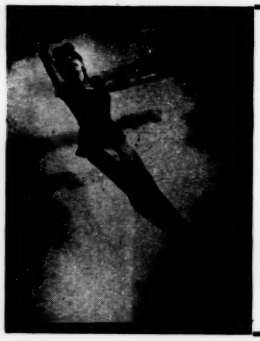

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• PRO *and* CON . . .

order to dazzle the audience by his name and genius. *Capriccio* went extremely well, and our troupe applauded vociferously. However *Nutcracker* was a disappointment; a takeoff on our own *Aurora's Wedding*. If Benois ever really painted those sets he must have done so without his glasses. More pitiful scenery and costumes could hardly be found. Besides, the laundry and cleaners had probably gone on strike in California as the tutus were of a sad grey, and vieux, very vieux rose.

But Tamara Toumanova, the dream ballerina! The moment she entered, you became oblivious of the shortcomings of the surroundings. She posed on the point and you could swear she was floating in the air. There seems to be no limits to the heights of perfection she attains. *La Sylphide*, i.e., me, in raptures tore her only lace handkerchief treasured for gala evenings. Tamara bounced and leaped her lovely legs pointing like well aimed arrows. Next to her Andre Eglevsky sent all feminine hearts into a flutter. He is unique in the amazing trick of starting a tour slowly and accelerating until you lose count of the number of turns.

Stirred up by this competition we rehearsed in a frenzy. We had many new faces in our company. A real *Chasse-croise* of dancers took place at the beginning of the season. Nana Gollner, Leon Danielian and Katya Sergava waltzed into our midst upon our arrival in America. While our friends (anonymous) from the Ballet Theatre, not to be left behind, came fishing in our midst during our performances at the Watergate in Washington, looking for catch. They caught Orloff, Popova and Razoumova.

The day of our premier came and we sadly missed the thrill of their presence. However, we had enough to do to watch our dancing. Nana Gollner, the American ballerina and newcomer to the company provided the greatest surprise of the evening. Everyone feared and prayed for her, following as she did Toumanova and Danilova. Their fears were for naught. Nana became Queen of the Swans entirely different. A critic wrote of her that her "grace outdoes the swan." Petroff inspired by this incomparable Queen was at his best.

In the wings, their nerves on edge and mopping the perspiration from their moist foreheads stood three men, Col. de Basil, A. I. Philippoff, and S. Grigorieff, whose faith in the company and whose fierce fighting spirit turned the tide of our destiny. From the front of the theatre came the noise of trampling feet, cheers and demands for more curtain calls. The next morning we rushed for newspapers, and reading the notices, saw with delight, that the press was with us 'til Kingdom Come! It was wonderful to be alive on such a day. Yes, you'll hear more from us. We don't know where we go from here, but we always keep going.

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Dear Sir:

Where I live in Three Rivers, very little is seen of the world outside, even in these times when war knocks so audibly that we are brought into greater contact than we have ever been before. We have a quiet little town run through by three rivers and one day this fall we were turned inside out by the invasion of the Original Ballet Russe. Our Main Street looked quite a sight with turned out ballet feet strolling up and down; it gave us quite a glow to have them there and the evenings of ballet were magic indeed. I wish they could have stayed longer. For escape from realities they've got it all over the movies, the radio, where you can't see anything any more but guns and barracks. I'll be looking forward to reading about them in your fine periodical.

Yours sincerely,
P. DU FRESNE
Three Rivers, Quebec
Canada

Dear Miss Howard:

I have been a most interested reader of your magazine for the past eight years. THE AMERICAN DANCER is definitely on the right track, and has done much to improve the dance in this country. The historical articles are of tremendous interest, and the coverage of contemporary events is satisfyingly thorough.

However, I do feel you have not placed enough emphasis upon the importance of personality development through dancing. This significant part of dance instruction is now becoming universally recognized. I feel sure your readers would be interested in having this new aspect of our art more fully explained through the pages of your magazine.

Yours very truly,
SUNYA SHURMAN

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LOPER and BARRAT now appearing at the Copacabana
Photo: Michael Kidd

To the right

ALICIA MARKOVA in the title role of the Ballet Theatre's new production of Princess Aurora.
Photo: Maurice Seymour

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

Summing Up

by

RUTH ELEANOR HOWARD

No sooner was the November AMERICAN DANCER on the newsstands than the telephone began ringing . . . bringing *bravos!* from scores of people who had long been aware of the unfortunate futility in the relationship between the Metropolitan Opera Ballet and dancers who are not within the charmed circle. And now our amazement is the greater and our feeling of chagrin for the Met just that much deeper . . . to realize that the sorry state of its dance auditions is so widely known and tolerated—just as people see and tolerate slum districts which could only be changed by mountains of influence.

•

Since the question has been raised we set about dreaming of the ideal ballet company (which we still insist should logically be the one that is part and parcel of the Metropolitan Opera) . . . and in doing so a weary parade of tired hopes we have nurtured for the dance world dragged through our memory. First there was the dream of an American ballet company . . . peopled by Karen Conrads, Patricia Bowmans, Lew Christensens and scores of others who have proved when they had a chance to dance in a company that there is nothing alien to the ballet in good red American blood. They have proven themselves . . . but where is the equally good, red-blooded American to put up American dollars to give them a chance? The dancers haven't failed . . . not once, but on the business end the American temperament seems to be definitely alien to American dancers.

•

Then there came the picture of an opera ballet company . . . permanently housed.

Lincoln Kirstein has done a herculean task with his American Ballet Company and later his Ballet Caravan . . . but it is not something that one man can carry through entirely alone. The Ballet Theatre made a noble attempt . . . but coming back this season it is a shadow of its former self imposed on the traditional foreign background. In fact, so strong was the foreign element that several excellent members of the company were detailed for days at the Mexican border after the company's brief engagement there . . . their passports as aliens not being in order!

•

Then there came the picture of an opera ballet company . . . permanently housed (preferably in the Metropolitan) paying a ballet master a sufficient salary to enable him to devote himself to that position and not have to engage in teaching . . . kept quite free from any alliance with any dance school and not permitting even a financial interest in any dance school. Auditions would be held annually and applicants would be encouraged to come from all over the country to try out before the ballet master, whose responsibility and pleasure it would be to make his selections strictly on merit. Think what a ballet could be built . . . and think what prestige would accrue to the opera house and the ballet master, who jointly, would have the courage to give themselves to such a plan.

•

Is this too much to be hoped for?

John Martin
on Conscription

John Martin, distinguished dance editor of the N. Y. Times.

QUITE understandably these days there is a good deal of perturbation about the possible effect of the selective service draft on the American dance. The situation is a serious one, to be sure, but the American dance has faced nothing but serious situations in its scant quarter-century of existence and can no doubt manage to pull through one more without succumbing completely.

There are several aspects of the problem that demand separate attention: namely, the effect on the art as a phase of national culture, the effect on the artist as an individual, and—the effect on the Army. To take the last one first, it is difficult to think of any class of intelligent and healthy men who are likely to make worse soldiers. Artists in general are difficult to regiment, since the creative process demands and breeds individualism, respect for one's own ideas, a dwelling in the realm of the emotions, highly developed sensitiveness to environment—in short, temperament.

Of all artists, however, the dancer is the most difficult, for he has been taught to be creative, not with respect to a piano or a palette but in his own person. Thus unless his career has been confined to the back row of the corps de ballet, it will be necessary virtually to drug him in order to make him conform to the discipline of that gallant 400 who are satisfied to do or die without reasoning why. According to any decent military standard, his is a pretty unstable type liable to go berserk under strain. If there were many of him to induct into the Army, Heaven help national defense!

* * *

It is easy to see that this whipping into line may very likely destroy the artist, but the dancer, to be sure, is no more entitled to a guarantee that his individuality will be preserved than anybody else in times of stress. Some day, perhaps, we will be sufficiently enlightened to add a psychiatric examination of candidates to the present physical one, and to understand that there are mental and emotional quirks—deformities, if you will—that are at least as fitting causes for rejection as flat feet or nearsightedness.

A year in the Army, however, works a peculiar hardship on the dancer because of the character of his calling. To keep in technical trim in the normal round of his professional life he must work for as many as four hours a day at highly specialized exercises designed to keep his body stretched, suppled, strengthened, coordinated and controlled. after a year away from these disciplines, he is definitely disqualified for his work for a long period, and may never be able to get back to the level at which he quit. For one thing, he has been subjected to a totally different type of physical training which tends to undo his technical equipment, and for another thing, he is a year older. As Martha Graham has said, if you miss a day's practice, count that day lost; you cannot make it up tomorrow, for tomorrow makes its own demands. Dancing is a young man's business; by the age of 45 he is through. A year out of his career before 45 is simply a year out of his life. A young man in any other profession simply postpones his career for a year, but a dancer gives up roughly 4 per cent of his productive life without hope of making it up later. For the individual, then, the prospect is not bright.

For the art of the dance as a whole the sacrifice is considerably less, though it is not by that token negligible. The better part of a generation has been required to win men to the dance and to make it financially possible for them. The male dancer got himself branded as effeminate back in the ninteenth century, and it has been an arduous process to establish the fact that this has nothing whatever to do with the dance inherently, and that, indeed, dancing has always been primarily a man's art, except when it has been traduced by decadent social forces outside itself. With the growth of a widespread audience a modest livelihood has begun to be possible of recent years and boys who have to support themselves have accordingly been able to dance. But it takes at least three years of training in the modern dance, and certainly not much less than that in the ballet, before a dancer is stageworthy, and at least ten years before he can call himself a finished craftsman. The result of all this is that there are not yet many men in the dance, and though it is heartbreaking to have to lose any of them and start the whole long grind over front the beginning, it is not as hard as it would be ten years from now.

Specific hardships, however, have already appeared. Certain of the modern dance companies with tours booked a year ahead have suddenly been faced with the loss of one or two of their scant quota of men. It is impossible to make over the repertory on short notice to eliminate the male roles. It is equally impossible to make replacements, for the simple reason that there are still far fewer men in the field than there are places for them to fill.

The only alternative is to cancel the tour and throw the company out of jobs. In the instances that one has heard of thus far, local draft boards have generally seen the urgency of the situation and granted deferments, and that is about all that can be expected to ease the situation.

It is discouraging to realize that while the unique and distinctive American dance is thus being injured, there will be foreign companies and alien dancers aplenty occupying the territory thus vacated and setting back the progress of

(*Continued on page* 27)

Yesterday . . .

A VIGNETTE

By Helen Dzhermolinska

THE emaciated figure of old Maurier in its shabby genteel clothes paced carefully down the street under the brown walls of Carnegie Hall. Two tiny eyes shot their malicious glances out of his carefully powdered face, the pathetic wrinkles underneath proclaiming themselves loudly despite the obvious work of a laborious hour in front of a mirror. What was left of the sparse grey hair was studiously slicked into an interesting pattern across the eighty year old skull, only one lock coyly sweeping across the left temple. His gnarled fingers raised the kingly cigarette holder to his mummy's lips, while he paused awhile and considered the endless parade of faces. Young faces; all young faces, smiling and unsmiling. Was he the only aged man left alive, then? Why did they all look so young and mysteriously alike? Dead eyes, unfriendly eyes, large painted mouths. Where are the lovely lips and blooming cheeks of yesterday, he thought. Where are the faces that were the badge of a recognizable human soul? Why do they all look alike today, he thought angrily. Come on, come on, you're an old man. Stop doddering. He pulled his white mustaches a little assertively and marched slowly on.

Fifty, sixty years ago, he remembered sourly, he could not walk unnoticed down the streets of London, Paris, Brussels, Copenhagen, Milan. Dance-lovers and women of all descriptions eyed his passing figure and whispered about him after the fashion of busybodies the world over, in every age. They whispered about his unheard of feats on the ballet stage, about his marvellous powers of mime, his princely bearing, about his reputation with the sprightly coryphees of that long-dead day. He had partnered and supported the great ballerinas of the times, Zucchi, Giraurd, Franconi, Du Fraisne. Even his remembered greatness warmed him slightly so that he could better bear the indifferent faces of the dancing generation of today which callously passed him by. He pondered a bitter moment or two upon the fortunes which had swept him from that exhilarating height to the grey mire of the present, in which a monthly dole from his absent son kept his sorry old body and soul together.

Bearing down upon him were two pallid faces he thought he remembered. Now who? Their pale lips gibbered at him as they chattered of this and that dancer, of cramps in the thigh, of the cost of slippers, of insults fancied or real, of such and such a company which had abused and maltreated them. Ah, he thought, I think I know these two conversational baboons. I taught them, where was it, yes, that dark as a cellar studio over on Lexington Avenue. It was in 1937. Now look at them. Ego dripping from their silly fangs. Neither could ever straighten his knees and the smaller one of the two, he of the pig eyes, he never learned to dance with his jaws shut, the drooling idiot. But, careful now! "Ah, amazing! You don't say? But messieurs, they must recognize your talent someday. Oh! But,—" But, he thought, if you are a sample of the dancer of today, the others should apply for street cleaning jobs quickly, so that they can be of public service, or better even, let them become farmers. No one can insult the eyes of a horse or a pig. You would have been hissed and stoned out of a theatre in my day. But, today. Today they do not know what dancing is. They do not care. "Ah, yes, yes, yes. I remember perfectly your amazing jumps. Well, sir, if you have improved over that, you should be entitled to that role. Indeed? Oh, too bad, too bad. What? Drink? No, no! No, no, no, no! I must not impose upon your kindness. I really don't care. I never . . . Well, perhaps. A small one, then. A leetle small one, gentlemen. In here?"

So, you want to buy me a quarter's worth of condescension, do you? You'll show the old monster how lordly you are, won't you? Well, I won't stop you. Ha, ha, my pocket book says I can't stop you. Oh, thank you, thank you, thank you, my two salamis. It may even occur to you to ask me to dinner, too. Of course, I don't really want to eat. In fact, for years I have chewed upon my tongue, only. So inexpensive, and so imperishable. "To your success, messieurs! One is enough for an old body. Two, no. Well then. You are most, most kind. Have I seen the work of Krassin? Have I seen it, you say? I have seen unbelievable retchings and people in long

woolen winter underwear making love to each other all over the stage, and dancers, I assume they were dancers, who knows? Maybe they were marathon hikers. I have seen them chase in and out, in and out, first from one wing, then into another, and again and again and again. I have seen, forgive me, wriggling, wig-wagging *derrieres* making ready for one and a half pirouettes, until far into the night. Is this all they know? No charm, no elegance. Every thing clumsy and big. Nothing petite. Woolen hose instead of a dainty tutu. No, nobody dances today. There are no dancers left. Terpsichore is dead. I, Maurier, say it. When I was young, it was different. When I was young, think of it, it was *au fait* to wear a pair of handsome mustachios. But now? No. Faces like potatoes. That is all, No, no, no more, please. Well, this is the last one. Thank you! Yes, no dancers. Oh, not you, certainly not you. I, I personally know your talent. An old man of seventy years has seen many dancers come and go." Aha, the two vermin are looking each other in the eye. They don't believe I am seventy. I can see them both adding twenty years to me. They are making me ninety, the *canaille!* "You wouldn't believe I am so old, come now, would you? No, I do not look fifty, but thank you for the generous lie, messieurs. I am seventy-one. The stage? I left it in 1913. After the invasion of those barbarian Russians with their monkey faces, the stage decayed. They wanted no more of the old elegance, the old finesse. Only monkey caperings. Only Russians swinging by their long tails. They took away my roles and gave them to the foreign apes. They wanted me, Maurier, to accept a second role! Naturally, that I could not do. Second roles! And after that the seventh row in the corps-de-ballet supporting a piece of scenery. So! I left. But never have I abandoned the dance. *I* have put on great productions for the *Folies* in London and Paris. *I* have created. I will tell you a secret. As soon as I have found a new manager, naturally with the money to do it, I will create again. It is formidable what *I* will create. I will show them, apes, barbarians, foreigners. Pardon? Oh, I forget. I must go too. How sad. An old man who never knows when to stop talking, hein?" So, it is to be no dinner. They cannot tear away from me soon enough. Gentlemen, I hope you choke on yours. "Au revoir, au revoir, bon chance, messieurs." There they go. May they both get the cramp after the curtain rises.

I will walk to the park and see the geese and ducks fed. I will see them gorging on peanuts. Sacred name! What a satisfaction. I measure my food and they, silly poultry, grow fat on the charity of humankind. It will be dreary there. The leaves are falling. Perhaps I ought not to go. Mother of God! Who is this Gibraltar of flesh smiling at me? I am afraid, yes, I am afraid she knows me. "Ah, madame! You surprise me. It has been such a long time." I only wish it were longer. Say something, madam cow, so I shall know who you are. "Ah, charming, charming! So elegant. You must always wear pink. It transfigures you." And it withers *me*, but never mind me. I have endured so much already. "What, you are no longer dancing? Dreadful! Ma cherie, real talent today is throttled while amateurs who know the brother of the uncle of the wife of the manager get the jobs. Isn't it? You too fat? Absurd! Ha, ha! I laugh upon these parched mummies who think they have figures." But I'd sooner venture to lift a mummy than a sausage of 200 pounds like you, madam.

"What am I doing? Ah! What can an old man, sixty-four years old be doing? Yes, yes, sixty-four." What? Does she believe me? So, as well as being a half-witted mastodon, she is also in need of spectacles. Why doesn't she go? I have an important engagement to see the ducks being fed, madam, you mountain. NO! Is she really . . . hush, I think she will. Well, over-fed brute that you are, say it if you are going to say it. "Madame! I could hardly . . . I beg you . . . You are too kind, too kind. How *jolie!* You and I dine at home with your dear mother? And your leetle doggie, too? What fun! Charming, charming, lovely. On Friday, yes. I know the place. I know it very well indeed." Am I likely to forget it? "Au revoir, chere madame, au revoir. I kiss your lovely hand."

(*Continued on page* 27)

To Martha Graham

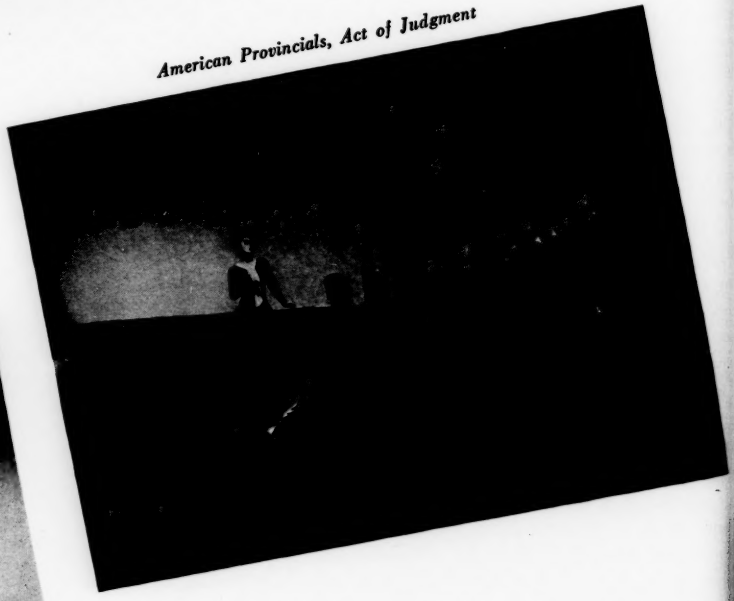
A Photographic Tribute

Photos: Barbara Morgan
Courtesy of Duell, Sloane & Pearce

This month THE AMERICAN DANCER wishes to offer tribute to a figure without peer in the modern dance world. These pictures tell a tale of ten searching years in the theatre of Graham. The pictures are self-explanatory and they are vivid but are far from sufficiently revealing of the gigantic stature of the person and achievements of Graham.

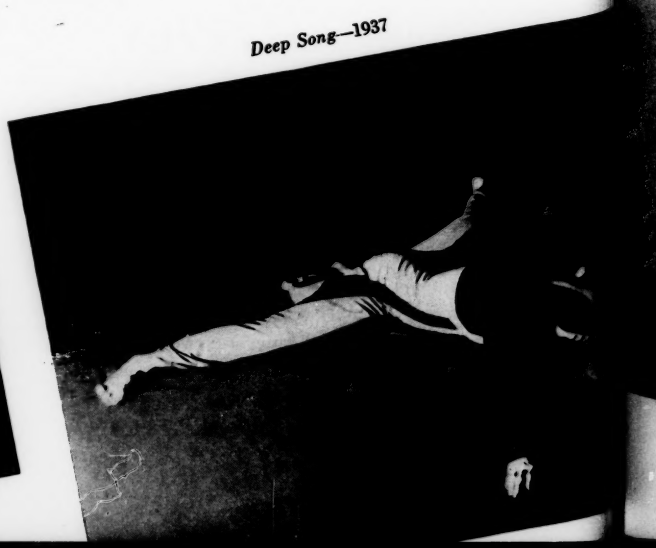
Lamentation—1930

American Provincials, Act of Judgment



Ekstasis—1933

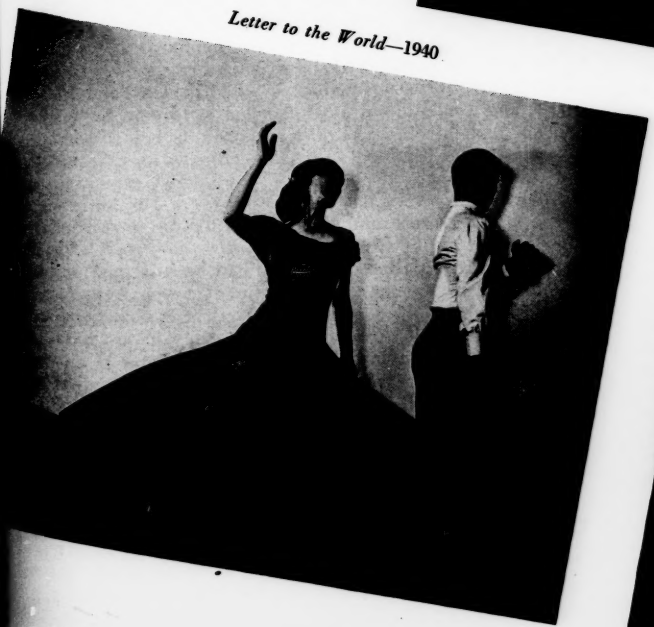
Deep Song—1937



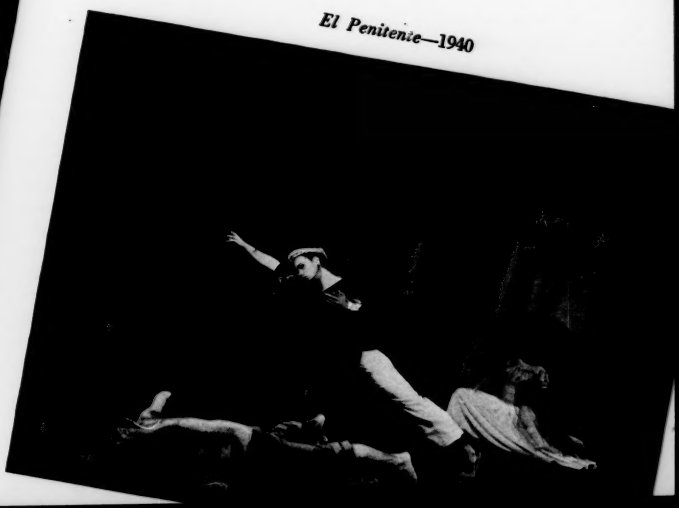
American Document—1938

Every Soul is a Circus—1939

Letter to the World—1940



El Penitente—1940



Via the GRAPEVINE

by Veritas

Stuart and Lea performing their famous Cape Dance in Accent on Dancing

Photo: Maurice Seymour

Success Story: A few months ago on a hot midnight in August we watched the S.S. Uruguay slip down the river to sea carrying with it to Rio de Janeiro Jack Cole, Florence Lessing and Marian Lawrence. Miss Lawrence is a newcomer to this trio. She replaced Anna Austin, who succumbed to domesticity awhile ago. Marian Lawrence was the logical successor to Anna Austin and Jack Cole is to be congratulated upon obtaining her. She has had a varied and colorful background to prepare her for the *melange* of Cole programmes. Her experience ranges from a bit in *Revenge with Music*, a musical of some years ago, concert appearances with Arthur Mahoney, with La Meri and with the Humphrey-Weidman group, with the corps-de-ballet of the Hippodrome Opera Company, and even one adventurous season as *Little Eypt* at the World's Fair of 1940. She appeared last season in concert at the Carnegie Chamber Music Hall and in a programme of her own at the Little Theatre of the Master Institute Theatre. She is a friend of long standing of Uday Shan Kar, besides being his ardent devotee and earnest pupil. Upon the return of the trio from Brazil, they went directly to an engagement at the Persian Room of the Plaza, and if our crystal ball is correct, will probably be tied up with a musical before long.

●

Mystery Story: In August, Fortune Gallo took over the management of the Original Ballet Russe with a tarantara. For two months he hovered managerially over the destinies of this brood while he booked them into Washington, Canadian and middle-western houses for brief but highly successful periods. Upon closing in Detroit the company was advised to gather together at the terminal at 8:00 A.M. the following morning to continue the tour, and with clean and shining faces, they did so, but instead of turning their noses Californiawards, as expected, they found themselves precipitately hurled New Yorkwards. Well, this was no error on the part of the railroad company; it was, however, very much a mistake on the part of Fortune Gallo. And so, instead of going on to be made welcome by audiences which have known and loved the De Basil company for eight years, they have debouched on the consistently unemployed ballet stratum here in New York, while managers and impresarios flap their wings at each other and exhaust their bile. A last minute communique states that the Gallo-de Basil combine has not split and the company resumes rehearsal in a few weeks either for a New York season, or for a far western jaunt. As we go to press, however, these communiques may see-saw dizzily this way and that for some time. Last year the company had a remarkable record of fourteen weeks in New York, which sounds almost like a London ballet season, but this year, if it opens now, it will have the Ballet Theatre to contend with, and the Ballet Theatre is no mean contender.

●

Adventure Story: The reorganized Ballet Theatre, Russian and American by the process of osmosis since changing hands, left for Mexico City in mid-October punctured to the kernel by injections against diseases of the tropics from A to Z, but nobody had been immunized against the charms of Mexican fol-de-rols and knick-knacks. When it returned early in November, it came loaded down with varieties of tequila, Mexican brandy, serapes of gorgeous hues, lop-sided Guadalajara crockery, charms against evil spirits, hairless dogs, dogs with hair, but no bark, and a tale of triumphs at the Palacio de Bellas Artes. They also haphazardly dropped by the wayside, south of the border, their fine new regisseur, Vania Psota, formerly connected with the De Basil Ballet Russe, and a half dozen other dancers of foreign birth who had not had injections against visa trouble before leaving. For nearly two troubled weeks, the impresario, Sol Hurok, who now manages them, could be observed mounting to the battlements every day to peer Mexicowards for a sign of the laggard Czech and Russians. Like the piteous character in the tale of Bluebeard, which is now such a three alarm hit in the Ballet Theatre, he can be imagined gnashing his stumps together and moaning: "Sister Ann, Sister Ann, can you see them coming?" Well, it is nice to record that they came, all of them and that they did not have to escape from Mexico in a hay cart or in the toe of an old boot. The premiere of *Slavonika*, which had been delayed by the absence of its choreographer, Psota, was finally shown the light. The triumphs, near triumphs, and not-so-near triumphs of the Ballet Theatre are recorded elsewhere in this issue.

●

The American Ballet company, whose colourful odessy across South America has been recorded by Lincoln Kir-

stein in these pages, has returned to New York to hibernate before reopening for a gala New York season, we hope. They arrived the same day the Ballet Theatre opened at the 44th St. Theatre, and turned out en masse, as did the cohorts of the Ballet Russe (Original) to see and be seen. Was that sable which Marie Jeanne wore when she steamed into the lobby on the arm of Paul Magriel? Somebody there states that she trapped the animals in South America herself, and sewed them into a fine coat. Or was it Marie Jeanne? If anybody doesn't know it yet, she has written a piece of fiction titled *Yankee Ballerina*, which is, we assume, much more an autobiography than a piece of fiction. Oh, how silly, it wasn't Marie Jeanne who trapped those animals in South America, at all. It was La Meri. She trapped dozens of lutria down there, skinned them, tanned them, sewed them, and now she wears them. That's whom it was: La Meri. Dreadful the tricks our memory plays upon us.

●

Recalling La Meri and the Ballet Theatre, it suddenly occurs to us in a flash that there was once a work of ballet called the *Blue God*, a tale of Krishna, whose skin was supposed to be blue, danced in 1912 by Nijinsky, during the Paris season under Diaghilev. The *Blue God* enjoyed only brief fame. Perhaps its fame would have lived as long as that of *Prince Igor* or similar exotic works, had it been treated by a creator who understood India and the East as Le Meri does. What a thrilling ballet the *Blue God* could be, reconstructed by the loving art of La Meri, if the Ballet Theatre were willing to step bravely forward and attempt a thing like this, with any of its superb male dancers in the role created by Nijinsky. Perhays it is not such a radical departure at all, considering the sensible veering away from adherence to strictly national themes of America. Dance is universal and a company which limits its artistic expression to a narrow national corner is bound to feel the reaction where it hurts most, at the box office. Our personal feeling after seeing the reorganized Ballet Theatre is that it has backed out of a detour and is back on the main highway. If they can't see eye to eye with us on *Blue God*, however, very well then, but nobody can stop us from dreaming.

●

A scholarly new dance publication is about to make its bow before the New Year. It is to be called Dance-Index and its promised contents for the first year will be a series of monthly monographs on dancing in North and South America by leading authorities on the subject. The January issue carries John Martin's monograph called *Isadora Duncan's Influence*. The editors of Dance-Index are prominent in the dance field, being three such well-known writers as Lincoln Kirstein, Paul Magriel and Baird Hastings.

●

The Lady Comes Across finally comes across with some news, which we think is more or less permanent if anything in a musical comedy ever is. George Balanchine is the choreographer for this show, which stars Jessie Matthews, the English musical comedy dancer and songbird. Her leading man will be Mischa Auer, who will be understudied by Champion Gower, of the ballroom team, Gower and Jeanne. Marc Platoff, for so many years prominent as a character dancer in the Monte Carlo Ballet Russe, has abandoned it for musical comedy and will dance with Miss Matthews. The others who have been selected to dance are as follows: Eugenia Delarova, Lubov Rostova, Olga Suarez, Elise Reiman, Marjorie Moore, Hortense Kahrklin, June Graham, Babs Heath, Joe Johnson and Zachary Solov.

The embattled ballet dancer in England, who finds it well nigh impossible to get shoes to dance in, if you can bear such a thought, is not being neglected, at least, not by Anton Dolin and Jimmy Selva, the dance shoe manufacturer. From the fertile and lively imagination of Mr. Dolin has been evolved a promising plan to ship to dancers in England the wherewithal to continue dancing, unless ballet in war-ridden England is to take to its bare feet, which heaven forbid. Selva and Sons is cooperating with Mr. Dolin most generously and will recondition for shipment to England any worn shoes brought in, shoes of any make, on condition that the contributor purchase one pair of shoes by Selva. An allowance of fifty cents will be made on each pair of old shoes brought in for reconditioning for English dancers.

●

Paul Petroff and Nana Gollner appeared on a television broadcast on November 26, dancing a pas de deux from one of their roles in the repertoire of the Original Ballet Russe.

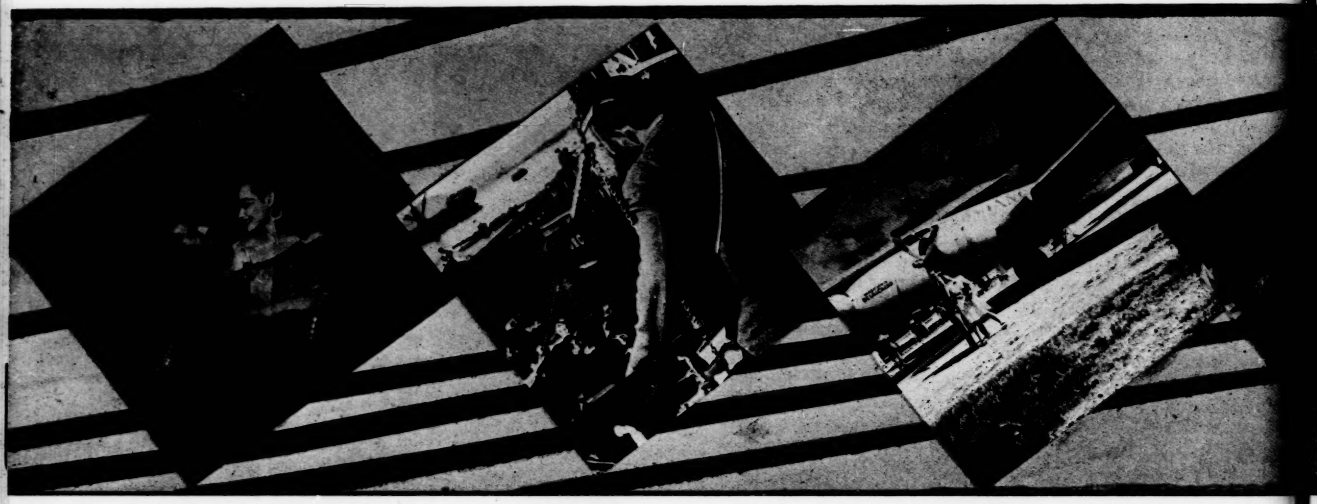
(*Continued on page* 29)

Ruthanna Boris, one of America's number one ballerinas who departed from the road show of Rio Rita to re-join the Metropolitan Opera Ballet.

The American Ballet on The West Coast

PART IV OF A TRAVEL DIARY—*by Lincoln Kirstein*

TO MOST North Americans, South America means Rio and Buenos Aires. Vaguely we know that Lima and Bogota exist, but we rarely think of them as having theatrical seasons. Peru, Colombia and Venezuela, however, have long traditions of operatic performances, although ballet companies hardly ever make the long and difficult trip up the West Coast. The American Ballet Company includes a personnel of forty-eight persons besides the complete equipment of scenery, costumes, lights and incidentals. It was remarkable that throughout our entire five-month journey the only sickness suffered was the common cold, toothaches and one lone case of jaundice. Our medical precautions had been extensive. Every one of us had received injections against typhoid, paratyphoid, yellow fever, malaria and smallpox. But there were no snake or spider bites, no violent reactions from extreme changes of altitude, and what was really miraculous, no dysentery.



From left to right: 1. *Nicky Majallanes and Olga Suarez in Brasiliera;* 2. *Lew Christensen at the S.S. "Maipocho" being loaded at Lima;* 3. *Lew Christensen and Gisella Caccialan*

The company arrived at Callao, the port of Lima, on September 8, 1941, after a nine-day voyage from Valparaiso on the S.S. *Maipocho*. In reality, it was the yacht of the American Ballet, for besides the hundreds of head of cattle in the hold, the members of the Ballet had the boat to themselves.

Everyone had warned us how difficult Lima would be. The taste of the public is conservative, and ballet as such is not very well known. We had learned quite a lot, however, by successive baptisms by fire in the other capitals, and in Lima at least, due in great part to the labors of Mr. Philip Barbour, our official mentor, no stone was left unturned to make our debut a really extraordinary event.

The auspices were extraordinarily brilliant. The premiere was attended by the President of the Republic and his wife, Sra. Enriqueta de Prado, their children Manuel and Rosita, the Chief of the Army, the English and American Ambassadors, and representatives of all Embassies and Legations in Lima, with the exception of the German, the Italian and the Japanese. To make everything perfect, Aaron Copland, the composer of "Billy the Kid," happened to be in Lima, and conducted a superb performance of his own score. We received the greatest ovation of our tour after that performance, more prolonged applause than in Rio or Buenos Aires or Santiago.

A number of the dancers took a plane to visit the Inca remains at Cuzco and Balanchine took a number of excellent photographs of the colossal rock foundations. They were forced to return to Lima sooner than expected, because, with the help of our Embassy a number of extra performances were scheduled. There was a week of uncertainty due to the tense political situation between Ecuador and Peru. Because of the war between the two countries, it was decided to omit Quito from our regular itinerary, but a group of our first dancers, headed by Mr. Barbour who lectured in Spanish, flew to Quito and gave a series of very successful demonstrations on the classic dance.

The company left Lima on the 25th of September on the excellent Grace Line steamer, *Santa Elena*, which had a fine pool and first rate food. Using the deck-rail as a *barre*, morning classes were not suspended even in the five-day voyage to Buenaventura. Beatrice Tompkins, one of our ablest soloists, wrote me the following. I was by that time back in Washington, making a report on the first half of our tour.

"We arrived at the port of Buenaventura on September 30th, where we spent the night, and next morning left for Cali. There we gave three performances, under very interesting conditions. For one thing, we were there in the dry season when water pressure is very low, and consequently the electric light very weak. Trying to put on a good stage-make-up in semi-darkness was a real problem. However, the stage lights were also affected, and I imagine our audience couldn't see whether the make-up was good or bad!

"We were a little worried about our reception in Cali, because there had been no ballet company there for sixteen years. Much to our delighted surprise, the audience evi-

denced great enthusiasm, and expressed the hope that we would return 'ere long.

"We left for Manizales October 3rd, riding all day on a not too comfortable train. However, the scenery was so magnificent—right in the midst of the awe-inspiring Andes —that hot, cold, tired and dirty as we were, there was very little complaining.

"We gave two performances in Manizales, a small town, which at first glance seemed not at all the sort of place for any ballet company. But we had large and very enthusiastic audiences. We danced in a very big and very old movie house. The dressing rooms were little square boxes made of tin, and the floor of the stage was full of holes and very slippery. But there were no casualties, and the audience loved us, although they had never seen a ballet before. Sunday was election day and that meant practically a civil war! Bombs were thrown, and there were riots on every street corner. We were afraid that our performance that night would be interrupted in some way, if by nothing more than the election returns. But the audience's enthusiasm for the ballet made them forget the riots of the day, and all was peace.

"We left the next morning at nine o'clock for Medellin, in a fleet of ten automobiles. The only way to get to Medellin was by motor, through the Occidental branch of the Andes. It was magnificent, though hair-raising, drive, over precipitous dirt roads. At one point, we almost had to turn back. A bridge we were to cross had partially collapsed, and as we came to it, natives were starting to repair it, in very leisurely fashion. We were told it would take two hours, so some of us took advantage of that time by bathing in the river, trying to remove some of the dust and grime acquired on the drive. Most of the company walked across the bridge after it had been repaired, afraid that the bridge would collapse when the cars went over it. But it stood the test, and cars and all reached the other side safely.

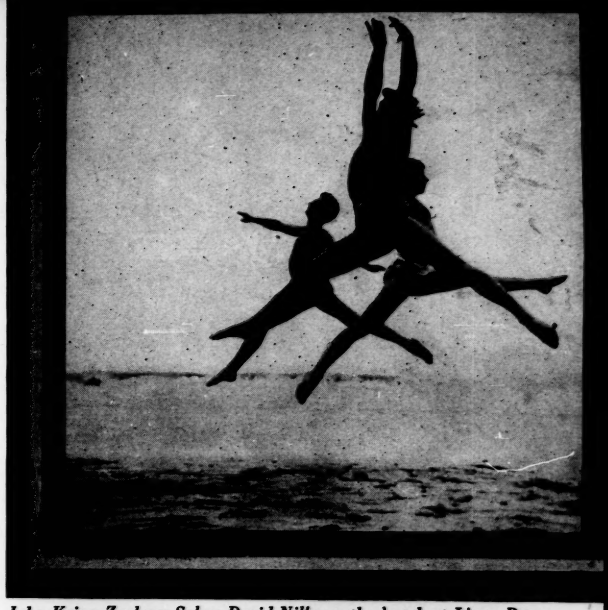
"At long last, we reached Medellin, and opened there October 7th, to a very unpleasantly noisy audience. The only paper in town had written us up as an extremely immoral company! We went through the program accompanied by cries of *"Malo"* and *"Feo"* and expected a vegetable or two at any moment. But we got very good notices, and our next performances were beautifully received.

"On the 10th of October, three planes took us to Bogota, where we opened at the new Teatro Municipal, which is the pride and joy of Bogota, and is rather like a smaller Radio City Music Hall. The altitude of 8,500 feet bothered us quite a lot, but we managed somehow although I'm sure the audiences could hear us heaving our way through the various ballets."

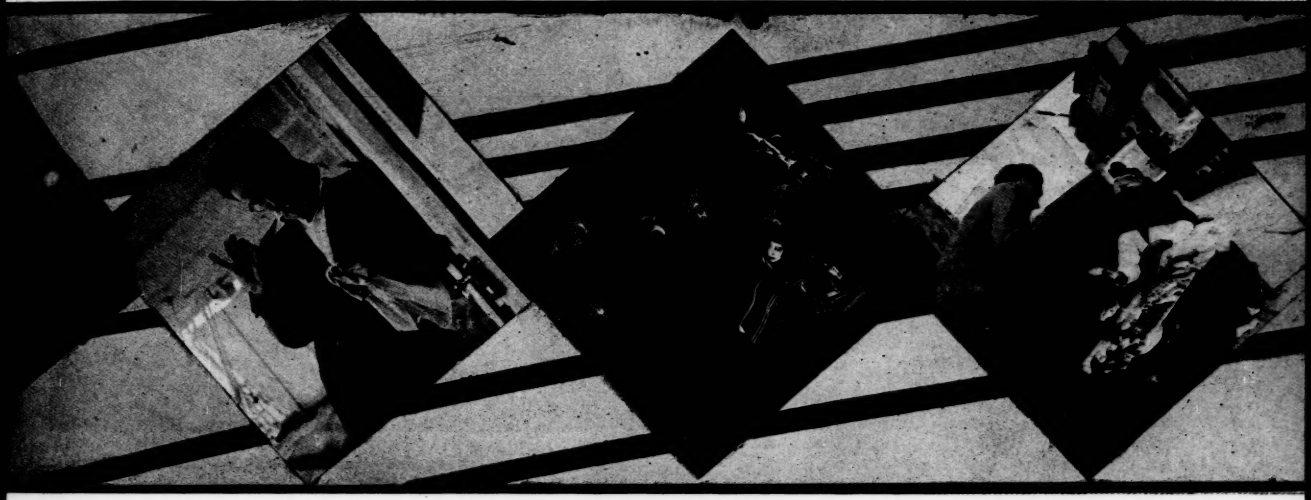
After the season in Bogota, the company departed in twelve motor cars for Caracas. "To get there meant crossing three branches of the Andes, along dirt roads, really just narrow ledges hewn out of the sides of the mountains. Twisting and turning, up and down, for three days. Our drivers were amazing. We stopped for a few minutes' rest at various little towns, but the food was not edible for us from the effete U. S. A. So we lived on what we had bought in Cucuta in case of such an emergency.

"When we stopped at these villages we'd take our various baskets and bundles to the village square, sit under the trees, and pool our store of cheese, crackers, etc. In every village we were encircled by dozens of natives."

(*Continued on page* 30)



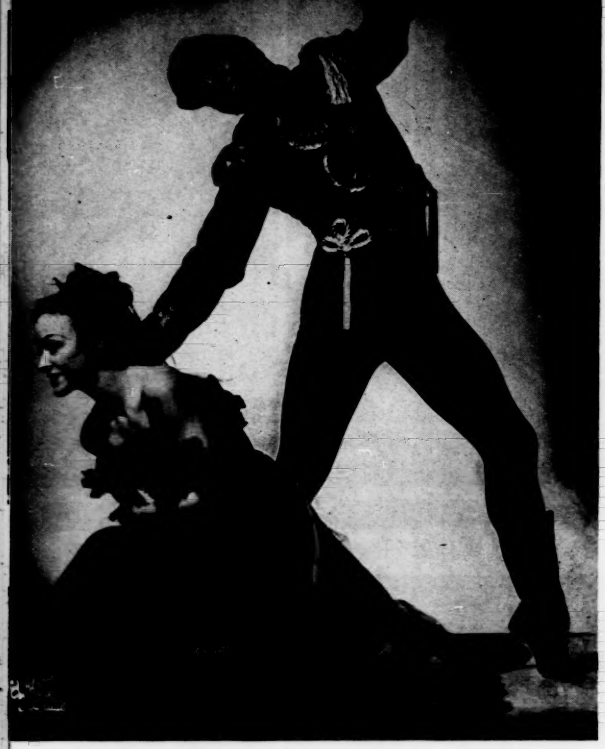
John Kriza, Zachary Solov, David Nillo on the beach at Lima, Peru



lane at Bogota; 4. Fantasia Brasiliera, Bogota; 5. Fred Danieli on the S.S. "Maipocho; 6. Gisella cialanza and Lew Christensen in Pastorela, Caracas, Venezuela; 7. David Nillo at Lima, Peru.

DANCE EVENTS

Reviewed by
ALBERTINA VITAK



Grace and Kurt Graff

Photo: Maurice Seymour

La Meri as the Celestial Elephant in Gauba's Journey to Paradise.

BALLET THEATRE, ***Forty-Fourth Street Theatre, November*** **12.**

A greatly reorganized company made its seasonal bow to the usual glittering first night audience. The company is now almost more Russian than anything else what with Irina Baronova, Alicia Markova, Sono Osato, and many other familiars from the Russian troupes replacing some of the former stars, but no matter—it offers excellent fare, beautifully danced.

As in previous seasons, the opening ballet was *Les Sylphides*. A few differences of opinion as to tempo made it somewhat less than perfect but with Markova dancing the Prelude superbly, Karen Conrad bounding through the Mazurka in her own thrilling manner and the really perfect corps-de-ballet, it was a memorable *Sylphides*. In subsequent performances, George Skibine was excellent in the male role.

Fokine has done it again! *Bluebeard* is lively, colorful, highly original and entertaining, and is not overburdened with endless dances for virtuosity's sake but is, in a way of speaking, well burdened with delightful and humorous dance invention. The expressive dance action is never obvious and says more by innuendo than could be expressed half as well by mime or out and out clowning. Anton Dolin as a leering Bluebeard was a treat and the best thing in the ballet. Simon Semenoff was marvelous as an old alchemist. Baronova, as his sixth wife, described in the program as "a spirited wench" was exactly that. She was radiant and danced amazingly although she had rather too much costume. Annabelle Lyon as a page, one of the Queen's lovers, won the audience completely with her appearance, charm and expert dancing. She has always been cast in such classical roles that her undeniable talents for roles in a lighter vein is pleasantly surprising. Hugh Laing and Jerome Robbins, the latter now deservedly elevated to real principal roles, had a scene and a duel that is one of the high spots in this ballet, that is practically all high spots, except for some longish portions toward the end that need cutting. Also, there were many mistakes in lighting that didn't help matters. The costumes and many sets are excellent. Subsequent performances had the necessary cutting and speeding, in some points even too much. The beginning scenes are now almost too short and lots of laughs seemed to be missing. It would seem better to cut some scenes entirely and leave intact others which were distinctly amusing.

Gala Performance was also enjoyed immensely. Nora Kaye is simply wonderful in this. Both her dancing, which is phenomenal, and her take-off of the haughty manner could not be improved. Baronova was the dancer from Milan. Actually, I like a grand manner and she was too near the real thing to be funny. No doubt she will find the right amount of spoofing to make her portrayal more ridiculous.

The Wayward Daughter (the company is using the English names for its repertoire this season) was brilliantly performed by everyone in the cast. Its many dances are distinguished by interesting composition (Nijinska) and, when so well executed, make of this old work one of the show pieces of the company. However, it would be much improved by eliminating some of the too many quarreling scenes between Mother and Daughter and leave just enough to convey the idea, even although the Mother, played by Simon Semenoff, very good and Baronova was properly coy in the poutings of the role. As for the dancing, Baronova gave one of the best performances of her career. One sparkling solo, accompanied by xylophone, executed with the precision of a machine, actually had the audience shouting. I am only worried that Baronova is greatly overdoing her showman-

ship stuff. Ian Gibson, as the witless Son, also came in for a well deserved lion's share of applause. He has soaring elevation although he did not forget his idiotic role while he did his leapings and the effect was very comical. Dmitri Romanoff as the Youth has a most genial personality and lightness and is generally excellent for demi-character roles. At times his technique does not come quite up to the rigid requirements of purely classical variations, but that is really not so important as acting the story of a role with pleasing conviction, and perhaps letting a few pirouettes fall by the way.

The *Three Virgins and a Devil* suffered a little with the departure from the company of Eugene Loring and Agnes de Mille, although their roles were handled very well by Yura Lazovsky and Maria Karniloff. The latter probably only lacks experience as she lacked strength of projection.

Lilac Garden, which is the *perfect* ballet, was given added beauty by the dancing of Markova as the Bride-to-be. Her interpretation was different yet her great sensitivity of line was somehow in keeping with the intense emotional atmosphere of the work.

Beloved, a new work by Nijinska, is a weak ballet but possesses an effective set that has production possibilities. Its only asset is the presence of Markova, as the Beloved. She is ideal for this ethereal vision conjured up in the Poet-Musician's memory. Dolin plays the Poet (there is practically no dancing in his role) and walks through this trying part with his typical style and personality although he doesn't act it particularly well.

There was much unevenness in the corps-de-ballet and often the stage was too dark to see the remembered loves and gaiety of his younger years. Besides, there is really no climax, no real quality of drama in the work.

It seems most of the newcomers of the company were given all the best of it—both big and small solo parts. In some instances this might have been justified but definitely not in all cases. There are certainly many dancers in the company without the Ballet Russe label who can dance.

●

LA MERI, *An Evening of Hindu Natya at the Barbizon-Plaza, November* 13.

It was the Hindu poet Tagore who sang, "Oh, Ferryman! Take me across to the other shore—" and by these words might well have expressed the unspoken desire of the audience which came to see and was transported by the miraculous, understanding art of La Meri to the shore where an ancient civilization and culture uncovered its beauties to the eye of the foreign traveler.

The manners and culture of an ancient and highly civilized peoples such as the Hindus are, is given uncanny expression in a programme which deals with the religious narrative, the comic narrative and the abstract religious aspects of the Hindu hierarchy of gods. India, birthplace of man, is static. There is nothing inexplicable, mysterious or alien in these interpretations of it. There is the exotic and the universal, to be sure. From her bottomless store of knowledge of the East, the westerner, La Meri, has evoked a drama of such as even the West knew—in the days of early Greece, the descent of a god from Paradise to earth.

In the first part of the programme, La Meri dances Krishna in the narrative *Krishna Gopala,* from the Gita Govinda by Jaidev. Krishna

(*Continued on page* 28)

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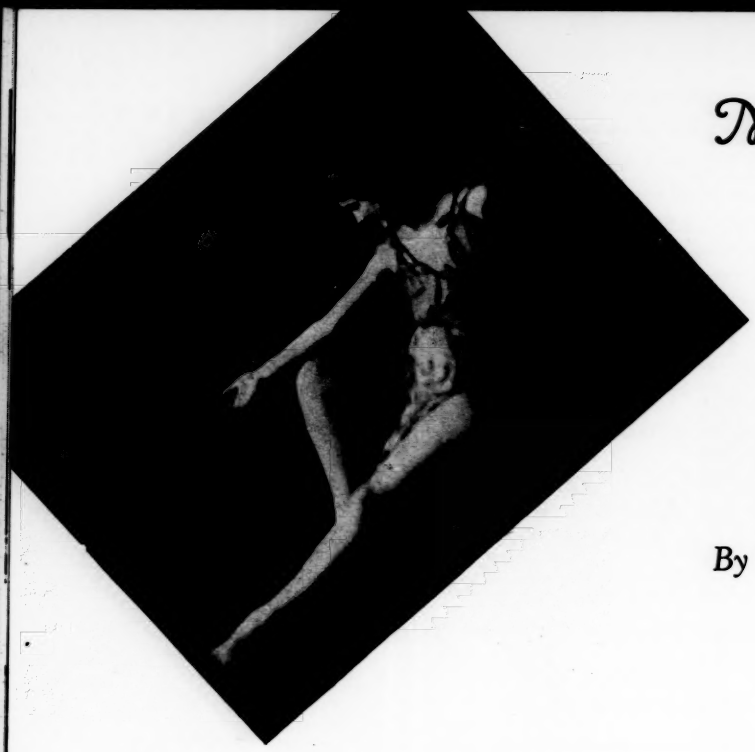
Applications for student's rates of 50% discount for individuals or groups to be addressed to Mme. La Meri in care of The American Dancer Magazine, 250 West 57th Street, New York City.

Anton Dolin and Margaret Banks in Bluebeard, new Fokine creation for the Ballet Theatre

Photo: Maurice Seymour



Music for ISADORA DUNCAN'S DANCE

By BAIRD HASTINGS

THE recent exhibition devoted to Isadora Duncan at the Museum of Modern Art presented a marvelous graphic account of Isadora and her art. But if her dance was unique, her choice of music and subject was even more amazing. She was the first soloist to dance to great music. She envisioned America dancing Beethoven's *Ninth Symphony,* and this day may not be long in arriving now that the Hit Parade is featuring such seemingly abstract pieces as the first movement of Tchaikowsky's *B♭ Concerto.*

After her first hand experience in the theatre as a girl of 16, Isadora revolted against the practice of using dancing solely as a part of extravaganza. She was reaching out for something bigger. She did not find it in America or in England, partially due to the stupidity of the audiences and partially due to her own immaturity, artistically and in years. She first expressed herself in Paris, where she met and conversed on equal terms with leading figures in the artistic world: Messager, Rodin, Craig, d'Annunzio. At the same time that they marveled at the freedom of her dancing, they gave her invaluable insight into the other arts, for she never had much training. The museum of the Louvre, particularly the Greek section, served as another inspiration.

Now Duncan began to turn from such music as Mendelsohn's *Spring Song,* a hangover from her theatrical days, and Ethelbert Nevin's *Ophelia,* and *Narcisse,* to music of Gluck and Chopin. For more than 25 years she danced Chopin again and again, almost never using the same interpretation. Within the music of Chopin alone she conveyed different types of Greek choreography: erotic, *Mazurka Op.* 33 *No.* 3; ecstatic, *Mazurka Op.* 33 *No.* 4; comic, *Prelude Op.* 28 *No.* 6; bucolic, *Nocturne Op* 48 *No.* 1. At one time or another she danced practically all of the forms in which the Polish master wrote: Ballades, Valses, Etudes, Polonaises. One of her greatest successes came in the Funeral march from the *Sonata in B♭* which she danced in Russia where she met Diaghilev and Fokine.

Isadora was soundly rated by music critics like Krehbiel (usually discerning), for dancing music which they did not consider was dance music, just as she was admired by artists, writers, composers for giving visual expression to their art. Specifically the critics objected to not employing Greek music when her dance was inspired by the Greek vases in the Louvre. Duncan realized the justification of this criticism, but she felt that the original music could not add to her derivative dance. She felt it would be more appropriate to commission new scores or dance to existing music which would complement her dance with an aural quality which the audience could understand. She found what was ideal music for many of her ideas in Gluck's operas *Orpheus et Euridice,* and *Iphigenia in Aulis.* Duncan and her group first danced these scores in 1904 and thus pioneered in a field which was later plowed by Fokine (*Coq d'Or,* 1914), and Balanchine (*Orpheus,* 1937), and de Valois.

The classical period of her career came to an end with her first journey to Germany. In her Paris days an impresario had offered her 1000 marks a night to dance with a symphony orchestra billed as the World's First Barefoot Dancer. She had refused and said that one day she would dance for the countrymen of Goethe for more than that. She was right. In 1904 she danced the Bachannal in Wagner's *Tannhäuser* at Bayreuth. This was the beginning of her dancing to the music of Wagner which continued long after her fight with Wagner's widow. Though she refused to believe that any such thing as Music Drama existed, Wagner's *Forest Murmurs, Funeral March, Ride of the Valkyrie, Kundry* music, *Meistersinger* dances all became part of her repertoire and the *Liebestod* was on her final program in 1927 along with music by Liszt, Chopin, and Schubert.

Over 30 years before Massine choreographed Beethoven's *Seventh Symphony,* Duncan danced the second, third, and fourth movements with the first played by the orchestra alone. She undoubtedly became interested in this work because of Liszt's and Wagner's analysis of it as the Apotheosis of the Dance on account of its compelling rhythms. Isadora herself declared that dancing this symphony under

(*Continued on page* 30)

Costumes on Parade

The sketches on this page are supplied through the courtesy of our fabric advertisers to give you a preview of the latest ideas for recital costumes. A page of these sketches will be run each month through the recital season. If you wish any further information concerning any particular sketch we shall be glad to supply it. Just write THE AMERICAN DANCER magazine and designate the sketch concerning which you desire information by number and date of issue.

I

Top skirt and epaulettes of white organdy with red star flocking.

Bodice of white Excello Satin with front cut away to show striped red and white Satin vest. Use same stripe for undersleeve and hat.

Two petticoats of white organdy.

Cut stars out of organdy and applique to bodice and sides of hat.

II

The bodice can be made of celanese or Matex Taffeta with side swags of the same fabric. The underskirts can be made of Tarlatane with full top skirt of rayon net. The tiny little hat that is made from an overseas buckram frame is covered with taffeta and filled with small artificial flowers. There is a small matching muff.

II

IV

Ruffles on skirt and sleeve are made of taffeta, rayon net, tarleton or organdie.

The bodice and turban can be made of velvet, queen satin or taffeta.

The trimming is satin ribbons, spangle braid or sandal lace.

III

III

Skirt of White Panne Satin lined with red satin. Red trunks—White Bodice. Jacket and Sleeves trimmed with red cuffs. Gold braid for trimming Military Hat. Plume.

V

Headdress—Cornflower blue satin bonnet, trimmed with white pearl buttons. Pink net tying.

Costume—Cornflower blue organdy yoke, blue satin ruffle, bodice and skirt. White organdy ruffled petticoat. White and pink tarlatane underskirts. White pearl buttons. Pink taffeta lining for blue skirt and for satin ruffle.

V

Dancing Maste
BUL

By LEROY THAY

Sunday, November 23, 1941

Sunday morning — eight ayem — doorbell awakens me! Now who could be ringing my bell at this ungodly hour of a Sunday morning? I couldn't guess but I soon found out. THE AMERICAN DANCER was the guilty party sending me a Special Delivery letter with the warning that this copy had to be in the office on the morrow without fail. Nothing to do but get started on it even though it is Sunday and supposed to be a day of "rest."

The thought just occurred to me that by the time this bulletin is published, Christmas will be very close, if not already here. Christmas—the joyful holiday season! To me it is also a season of friendship—friends that we have neither seen nor heard from the whole past year are in our thoughts. Cards, messages, letters, gifts—what a happy time of the year! It makes one feel it's great to be alive.

At this opportunity, may I extend to all my fellow members an especially warm handclasp and my very sincere wishes for a most happy holiday season—may this Christmas be the best one yet for all of you!

Dorothy Norman Cropper Made Honorary Member

At our last convention in New York, Dorothey Norman Cropper of Belfast, Ireland, was given honorary membership in the D. M. of A. The following excerpt is from a letter received by Leroy Thayer from Miss Cropper:

"Please extend to the D. M. of A. members my sincere appreciation of the honor they have so kindly conferred on me. I am greatly pleased and more than flattered. I only wish I could be with you again in the summers; it's good to meet old friends and hear of their activities.

"Life here is very dangerous and dull. Old Mr. Schickelgruber certainly took the joy out of life. However, since nothing is permanent but death and taps, it will all stop some time and then I shall try to get the first ship to New York.

"To all of you, my old friends and the new friends I am longing to make, again my thanks—and my love."

DOROTHY NORMAN CROPPER.

President Greene has appointed the following Committees for 1942—

Constitution Committee

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Elmer Wheatley — Robert Lewis
LaRue C. Hope — Leo T. Kehl
Ellen Douglas Norwood

Faculty Committee

Ruth Byrne, *Chairman*

Julia Mildred Harper — Mary O'Moore

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Leona Mellen, *Chairman*

Bird Kirtley — Harriet James
Vida Godwin — Virginia Self
Judith Sproule — Dorothy Donalson
Marie Sidonia Laurent

Other committees appointed by Mrs. Greene for 1942 will be announced in next month's bulletin.

Club Activities

● **Club No. 2.** The Florida Society of Teachers of Dancing will hold its annual Christmas convention December 27-28, at the McFadden-Deauville Hotel, Miami Beach, Florida. Dorothie Littlefield, of the Littlefield Ballet Company, will be the guest teacher. The following will instruct on the Teachers' Forum: Viola Belasco, children's dances; Virginia Dell Bernreuter, tap; Edna Sortell, character; Mae Rose, acrobatic; Helga Ebsen, to be announced; Mrs. Loy Buchanan, special instruction in baton twirling. Additional instruction for the Children's Forum will be furnished by Myrtle Byron (tap); Mildred Lauger (acrobatic); and Edna Sortell (character). The Florida Society extends an invitation to be present to all D. M. of A. members, as well as non members.

● **Club No. 4.** The Dancing Masters of Michigan presented their semi-annual normal school on Sunday, November 30, 1941; the very excellent faculty included Berenice Holmes, Zita Dobray, Theodore J. Smith, Eddie and Ruth Hanf, Benjamin Lovett, and Florence S. Young.

● **Club No. 6.** The Louisiana Association of Dancing Masters is holding its annual two day Christmas convention on December 29 and 30 in the Jung Hotel in New Orleans. The faculty consists of Jack Dayton for tap and Adolph Blome, of New York, for ballet. There will be a costume display on December 29 to be followed by a dance recital. The annual banquet and installation of officers will take place on the night of December 30. A floor show consisting of professional talent will follow the banquet.

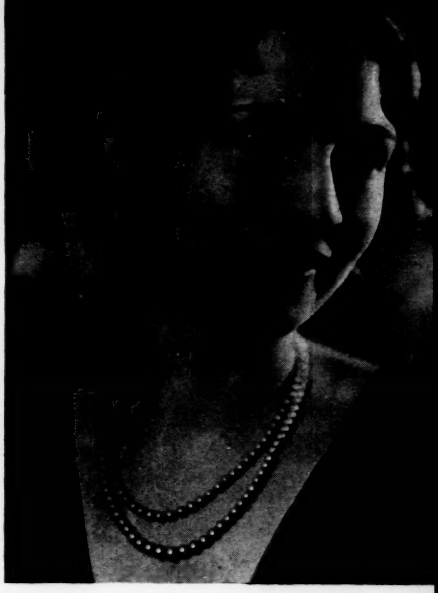
All D. M. of A. members are cordially invited to attend this convention.

● **Club No. 7.** The Dancing Teachers' Club of Boston held a meeting in the Pent House of the Hotel Bradford in Boston on Sunday, November 16, Muriel Stuart, ballet mistress at the American School of the Ballet, presented a two-hour program of technique and a finished routine. An intermediate rumba

# of America, Inc.

TIN

Secretary-Treasurer



tap routine was taught by Alicia Kelleher and Christine MacAnanny presented ballroom combinations.

● **Club No. 10.** The Dancing Masters of Pittsburgh held its meeting on October 4 in the studio of Mamie Barth. Many important matters pertinent to the welfare of this club were discussed. Jack Huston was elected to honorary membership of the Club.

● **Club No. 17.** Dancing Masters of America, Chapter 17 (formerly National Capital Dance Association) sponsored its third annual material course on Sunday, November 16. The course was the most successful one given by this club, and was attended by teachers as far away from Washington as North Carolina, Pennsylvania and Delaware.

Installation of officers for 1942 will take place at the next meeting which will be held in January.

● **Club No. 18.** Dancing Teachers' Club of Connecticut. A meeting was held on November 17 in the studio of Madame Annette, New Haven. The faculty included Madame Serova and Gerald Cummings. Gertrude Carroll was the pianist for the program, traveling from New York for the occasion. Publicity of the meeting was received in the New Haven and Hartford papers.

In Memoriam

JULES SWART, popular dancing instructor of Glendale, California, passed away suddenly last month. Mr. Swart was a prominent member of both the Associated Dancing Teachers of Southern California and the California Association Teachers of Dancing. He has been teaching in the west for the past nineteen years and was well loved by his friends and pupils; those who were fortunate enough to know him voice but one opinion: "He was a grand man."

Mr. Swart is survived by his wife and sixteen year old son.

Personals

Bert Bertram, of Georgia, has been in New York most of the past summer playing in stock . . . acting seems to be one of Mr. Bertram's many accomplishments. . . . It is understood that the Associated Press was scouting for news of the Connecticut Club . . . not bad. . . . The stork was recently seen hovering over Athol, Massachusetts, and he evidently decided to deposit a little bundle of happiness with Mr. and Mrs. Carlton Richardson as we have just received word that they are the proud parents of a little boy whom they have named "Jay Carlton". . . . Mrs. Grace Thomas, one of our Florida members, is fast becoming a public speaker . . . naturally her subjects are dancing . . . her latest talk (at this writing) was before the Rotary Club in Miami. . . . Start dancing and you'll stop worrying is the theory which Dr. J. Howard Crum, noted New York plastic surgeon, passes on to his patients . . . which theory is an excellent one, don't you think? . . . Mrs. Lilla Viles Wyman (Boston), 90, believes she must be America's oldest active dancing teacher, according to a newspaper clipping . . . after 55 years of terpsichorean tutoring, she retains a lively interest in her profession. . . . Galo and Giraldo spent the weekend of November 15 as house guests of the Thayer's in Washington. . . . It seems that one of our members . . . a very prominent one, too, I believe . . . has been nicknamed "Feathers" . . . we're endeavoring to find out just which member it is. . . . Walter Soby reports that business is booming with him in Hartford. . . . Hazel Grant Edgar, our D. M. of A. convention publicity editor, took charge of the publicity for the annual material course given November 16 by Chapter 17 . . . formerly National Capital Dance Association . . . which event took place at the Mayflower Hotel in D. C. . . . Olive Vail of Bellevue, Kentucky, is now working for the Government in Washington. . . . Your secretary-treasurer's son, Leroy Thayer, Jr., was recently elected president of his fraternity, Phi Omega Chi. . . . Hazel Richards presented and taught the "V Dance" at the Chevy Chase Women's Club of Chevy Chase, Maryland, on the evening of November 8 . . . the dance was received enthusiastically by all present.

Correction No. ?00,000 Re. V-Dance

Just to straighten everybody out on a very important point concerning which confusion has reigned rampant, we are going to publish a little time table and then explain it.

July 28, 1941 . . . Julian and Marjori introduce exhibition routine in Rainbow Room in New York. They call this exhibition number the "V Dance." August 3-10 . . . Group of eminent teachers including Alberto Galo, Jack Dayton, and officers and luminaries of the Dancing Masters of America, introduce at the D.M.A. Convention at the Astor Hotel in New York a Ballroom Dance Novelty which they called the "V-Dance." The number is done to the music "Let's Keep a V in Every Heart" and is being promoted by the British American Ambulance Corps and the Dancing Masters of America.

Now, by way of explanation . . . any similarity between the two dances, we are assured, is purely coincidental, and as far as we can se there isn't any similarity anyway. The D.M.A. V-Dance is a ballroom novelty number similar in spirit to the Lambeth Walk. The V-Dance introduced by Julian and Marjori is a complicated exhibition routine that would kill off nine tenths of the average middle aged night clubbers in the country, in the event that they were rash enough to attempt it when out for an evening of dancing.

Is everybody happy?

Above—Lettie Strauss, pupil of the Marie Rothfuss Studio, St. Paul, Minn. Below upper left—Gladys and Josephine Mula, tap dancers of the Gladys D. Bliss School, Rochester, N. Y.; Upper right — Sailors and Sailorettes of the Ellan Simpson Peffer School, Harrisburg, Pa. Right to left, Louise Sellers, Joseph Pease, Nancy Lou Lentz and Donald Lenker. Lower left—Pupils of the Benorace School, Macon,. Ga Left to right: Jean Knott, Jerry Johnson, Sylvia Herring, Kitty Vinson, Paula Hyatt, Gail Tyler, Della Dalmus, Frances Padgett and Sharon Drake. Lower right: Gretchen Brandt, Lois Redmong, Connie Hawley, Patricia Fell and Patsy Korte of the Elaine Arndt School, Detroit, Michigan.

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STUDENT AND STUDIO HONOR ROLL

● NEW YORK, N. Y.—On November 14, Mme. D. Duval presented an ambitious recital in her own studio with several choreographic pieces by herself and her daughter, Joze Duval. The latter showed her talent in three numbers called *Swan of Tuonela, Chopin Waltz* and a *Funerailles*. The chef d'oeuvre of the evening was the ballet *La Source*, with choreography by Mme. Duval, music by Minkus-Delibes and danced by the entire company headed by Joze Duval and Igor Storojeff. The costumes for this delightful programme were designed by Joze Duval and executed by Mmes. Marie Rourke, Segal, and Mirrow.

●

The pupils of Lola Bravo appear early this month in the Sculpture Room of the Brooklyn Museum in a programme of varied Spanish and Portuguese dances.

●

La Sevilla has brought out two unusual talents in the persons of Lolita and Chatita Tovar, both of whom appeared with great success on a brilliant programme produced by Claude Lapham, in a talent prevue in the Carnegie Chamber Music Hall on November 10.

●

The Sunya Sherman school recently opened in Carnegie Hall, and proudly claims the acquisition of Lisan Kay, partner of Nimura. Miss Kay will conduct classes in modern dancing.

Maria Giue, pupil of Larue and Yolanda is soon to make her professional ballet debut, and Sidney Kirschenbaum, a pupil of the same school is now head of his own troupe in vaudeville.

●

Huapala gave a lecture-demonstration of Hawaiian dances to an audience of approximately 600 children at the Stewart School in Garden City, L. I., on November 27. She illustrated games and dances of the children of Hawaii, to the vociferous satisfaction of the children of Garden City. She was assisted by Vivienne and David Sime, eight and ten years old respectively, who have studied with her and who do a bamboo dance for children. This programme was a benefit for the American Red Cross.

●

Dean Goodelle of the Donald Sawyer dance studios is staging the dances for the Yale Drama's musical revue "Waterbury Tales" which is going on tour as far west as Minneapolis, Minnesota, during the Christmas holidays. It will be presented at the Waldorf Astoria on December 22nd. Mr. Sawyer and his assistant Alma Morgan are conducting the Cleveland Club children's ballroom classes this season starting on November 28th. They will commute to Cleveland every week for eighteen weeks.

●

Pupils of the Betty Lou Barron School of Dancing will dance at a Christmas Party to be given for the children of St. Mary's Orphan Asylum on December 20, 1941. Little Miss Joanne Kuckman, age 3 years, is Rochester's youngest tapdance performer.

●

● EAST ORANGE, N. J.—The Panzer College in the neighborhood of East Orange boasts the acquisition of a rather exotic teacher of Mexican and Latin American folk dances in the person of Mari Luz Carmona, who for many years appeared in Europe, and North and South America with great success as an exponent of the folk dance of Mexico. She has recently returned from a wide tour of Latin American countries with a ponderous repertoire of new dances and songs, which she is teaching to the students here.

●

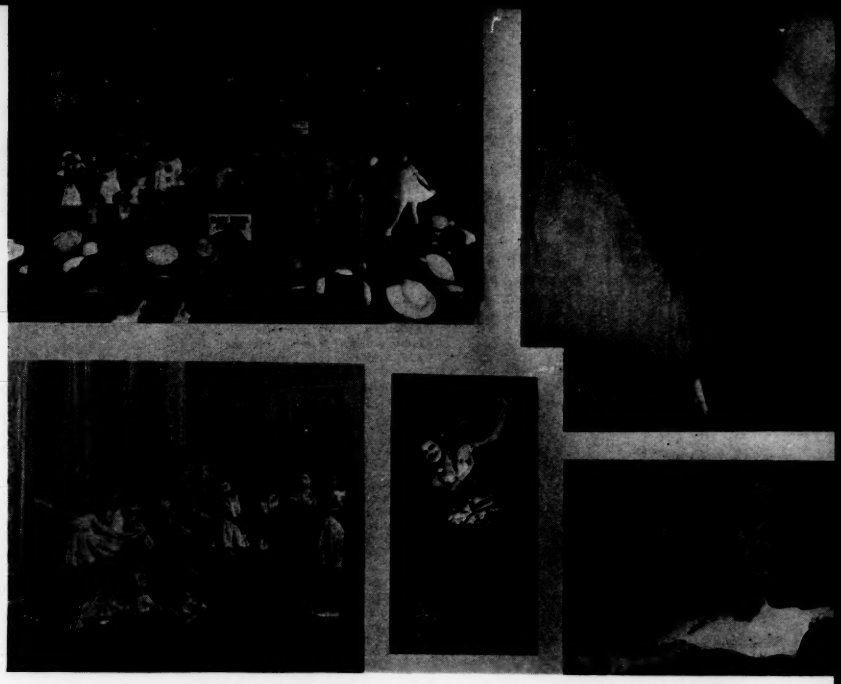
● NEW HAVEN, Conn.—Juana de Laban, daughter and pupil of Rudolph de Laban is coaching members of the Yale Apollo Glee Club in the intricacies of Greek choral movements for the Yale Dramatic Association's forthcoming production of *The Frogs* by Aristophanes. She is working in conjunction with Monty Wooley, noted actor. Miss Laban states she has never in her career seen anything as unique as twenty-five Yale men doing Greek choral movement.

●

● BOSTON, Mass.—Jan Veen has recently returned from a successful tour of the principal cities of Mexico. He is now teaching modern dance and ballet and is assisted by Vonn Hamilton, formerly a featured dancer with the Metropolitan Opera Company and Harry Coble, formerly with Ted Shawn's men's group.

●

● LOS ANGELES, Cal.—Madam Kelvey, for ten years a teacher in the far east in far-flung spots like Bombay, Singapore and Shanghai is now back in California, but still has a school in Bombay, which is run by her youngest daughter. Her grand-daughter, Olga Northmore is a well-known dancer in India as well as being a prominent charity worker in organizations like the Over-Seas League.



Upper right: Pupils of the Petroff Slaby School, Milwaukee, Wis., appearing in a State Fair in the Industrial Bldg., Milwaukee, for assorted foods and beverage firms. Upper right: Sara Leto, costumer, of the Larue and Yolander School, New York City. Lower Left: Pupils of the Betty Lou Barron Dance Studio, Rochester, N. Y. Seated are Diana Clark, Gay Henthorne, Joanne Kuckman. At the Barre: Patricia Kelly, Sally Braund, June Korber, Nancy Miller, Marilyn Sheahan, Joan Wysh, Lois Mox and Virginia Siebold. Lower Center: Gloria Stenzler, Advanced Pupil of Hawaiian Dancing of the Howell Dance School, Brooklyn, N. Y. Lower Right: Bettyrose Heinl, Acrobatic Dancer from the Mamie Barth School, Pittsburgh, Penna.

●

● FITCHBURG, Mass.—Marion Rice and her professional concert dance group will present a dance-demonstration programme at her studio. This is the first of a series which will be seen this season. They will be joined in their subsequent programs by two new concert dance groups newly formed this year, the baby-concert group and the junior concert group, ages ranging from six to twelve.

●

Mr. and Mrs. Jacob Mason of this city announce the engagement of their daughter, Miss Ruth Mason, to Lieutenant George Townsend, Jr. son of Captain and Mrs. Townsend, of Houston, Texas. Miss Mason was formerly associated with the Leona Turner School of South Orange. She is a graduate of the D.M.A. normal school and has had her own school in Glen Ridge for the past year.

●

● PHOENIX, Arizona—Forrest Thornburg of the Dance Center in Phoenix has begun work on the new fall production of the Civic Ballet of that city. During the summer months he appeared on the faculties of the Chicago National Association of Dancing Masters Normal School in Chicago, the Whitford Price camp in Mississippi, and conducted a special course at the Mountain Club in Prescott, Arizona. During the winter he will be in charge of Posture Classes at the Y.W.C.A. in Phoenix and conduct a special teachers course for public school teachers in the work.

● CINCINNATI, Ohio—Clemance Atkins leaves her school temporarily in charge of other teachers to go to Bermuda to assist Miss Clare Erskine-Lindop, head of the Peter Pan Dance Studio in her forthcoming ballet production, requested by the Duchess of Windsor, at a January benefit for the British War Relief.

●

● CHICAGO, Ill.—Anne Rudolph announces the forthcoming Peoples Chamber Dance Series to be given every Tuesday evening during the month of November in her Chicago School. The members of her Motion Choir augmented by guest singers and speakers will assist Miss Rudolph in arranging dance material, depicting in intimate manner the ways and means by which some people get around, using humorous and other aspects to show their many sides. The modern relationship of the dance to antique, classical, primitive and contemporary music and sound will be stressed.

●

● DALLAS, Texas—Sam Bernard, chairman of the Resolutions Committee of the C.N.A.D.M. reports resolutions were passed by its 600 members, donating their time for programs, entertainments, and teaching for the blind and the U.S.O. Acceptance of the offer from J. F. Clunk, supervisor of the commission of the Blind, Washington, D. C., and Ray Johns of the U.S.O. with enthusiastic appreciation of the associations plans now being presented by Bill Ashton, Secretary. Mr. Bernard has been for some time in the Veterans Hospital but has now regained his health and resumes teaching this month.

Record Roster

By Willard Hall

Wherein he passes on his findings concerning the best of the current releases of every major company . . . Decca, Columbia, Bluebird, OK, Victor, etc.

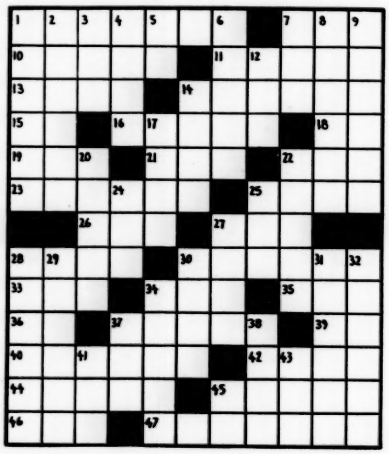
CHARLIE BARNET

Probably the greatest white disciple of Negro music in America today is young Charlie Barnet. . . . When he was 10 his grandfather bought him a saxaphone, insisted he take lessons . . .Charlie took one. . . . While waiting for the second one in his teacher's home he played a chorus of "Bandalina". . . . Teacher refused to give him any more lessons. . . . That was Barnet's musical education. . . . Interest in music was not only strong but serious, however, and he's been at it ever since. . . . After school vagabonded through South and wound up with an orchestra in Oklahoma. . . . Then he really began to cover ground . . . Cruise ships . . . South America . . . Broadway . . . Movies . . . Top hotels. . . . Didn't really plow them under though until January, 1939, when he put his group into New York's Famous Door. . . . There, from the downbeat, Charlie clicked. . . . Understand he's still clicking.

***This asterisk means that BOTH sides of the record are good for dancing and are listed below.**

Speed in Measures per Minute	Record and Title	Orchestra
	FOX TROTS	
21	*OK 6465 I Think of You	Gene Krupa
24	Col 26431 The Bells of San Raquel	Claude Thornhill
26	*Col 36430 Rancho Pillow	Harry James
26	*Col 36434 My Melancholy Baby	Harry James
28	*Col 36441 How Loud Did I Dream	Kay Kyser
28	*Col 36434 My Silent Love	Harry James
28	*Col 36423 This Time The Dream's On Me	Eddy Duchin
30	*OK 6477 Cheatin On Your Baby	The Korn Kobblers
33	OK 6474 Let's Do It	Benny Goodman
33	OK 6447 Two In Love	Gene Krupa
33	OK 6457 Pushin' Along	Les Brown
40	*Col 36306 I'm A Little Teapot	Rorace Heidt
42	*Col 36429 Shady Lady Bird	Benny Goodman
42	OK 6476 The Clock Song	Charlie Spivak
44	*Col 36433 Romeo Smith and Juliet Jones	Kay Kyser
46	*Col 36422 By-U By-O	Kay Kyser
48	OK 6466 Skunk Song	T amy Tucker
54	*Col 36441 Thank Your Lucky Stars and Stri[illegible]s	Kay Kyser
	ONE STEP	
60	*OK 6477 Don't Give Me No Goose for Christmas, Grandma	The Korn Kobblers
66	*OK 6488 When It's Hog Calling Time in the Valley	The Korn Kobblers
	WALTZ	
	*Col 7392M Artist's Life	Andre Kostelanetz
	*Col 7393M Emperor Waltz	Andre Kostelanetz
	*Col 7393M Vienna Life	Andre Kostelanetz
31	*OK 6465 The Anniversary Waltz	Gene Krupa
33	*Col 36442 The Anniversary Waltz	Eddy Duchin
33	*OK 6456 The Bells of San Raquel	Dick Jurgens
48	*Col 36422 Popocatepetl	Kay Kyser
60	*OK 6448 Rose O'Day	Tommy Tucker
60	*Col 36442 Around and Around She Goes	Eddy Duchin
	RUMBA	
33	Col 6137X Bulu	Canta Mignelito Garcia
36	Col 36436 Loved One	Xavier Cugat
38	*Col 36423 Moonlight Masquerade	Xavier Cugat

CROSSWORD PUZZLE



ACROSS

1 American adaptation of the Paso Doble
7 Undermine
10 Aquatic fish-eating musteline mammal
11 With Peri's Daphne this became modern
13 Irritate
14 Les . . .; Fifth Strophe or Couplet
15 Seventh tone of the major scale
16 In a Grecian Ballet this would be "left"
18 The Latins call this an opening, or bone
19 Highest note of the gamut scale
21 Scottish explorer
22 Andalusian Gypsy dance
23 Antistrophe (obs. mus.)
25 Eskers (Geol.)
26 Mother of the ancient Irish gods
27 An extension of the free foot just clear of the floor
28 To Ballerinas this means "spring"
30 Novel published in successive numbers
33 Morsel left at a meal
34 One of a division of the Baltic Finns
35 Any monkey
36 Fifty-one (Rom. numerals)
37 Meadow mice
39 Amortish king of Bashan
40 Second movement of an Argentine song form in triple time
42 Wide-mouthed jar
44 Perch
45 To braid
46 Individual
47 In the Italian Ballet this is "rapid"

DOWN

1 In the French Ballet this means "to carry"
2 L' . . .; 4th figures of the Lancers
3 Negrito native on the isles, Panay & Negros
4 Percussion instrument
4 Conjunction
6 Version of the Galop
7 Dry, said of wines
8 Interstice
9 In the French Ballet this means "to pass"
12 Dance step
14 Small fly; in reverse it's a fungent odor
17 Babylonian god of war and pestilence
20 This word in the Ballet means "forward"
22 The Latins say these are anatomical openings
24 Terminate
25 Of us
27 Yield
28 There's much stamping of the feet in this Spanish dance
29 A prayer
30 Not concerted
31 Having no pole
32 Smooth; connected
34 La . . .; an old Italian dance for two persons
37 . . . A Vis; you'll find this to be "opposite"
38 When they're on their toes they're not on this while doing a Ballet dance
41 This is renforced in the ballet slipper
43 On a danseuse this is usually bare and quite pretty to look at
45 Very short form of more than one

JOHN MARTIN

(*Continued from page* 9)

the native art even further. As one young draftee recently remarked, he did not in the least object to doing his stint for his country, but he rather resented making America safe for the Russian ballet.

To be sure it would not put the country in any jeopardy if all the bona fide male dancers in the various ballets and modern dance companies were exempted, for their number is infinitesimal and out of all proportion to their importance. There are perhaps less than fifty modern dancers and about twice that many ballet dancers in the entire country. Some of them are over or under age and others have dependents or bad eyes or something, so that only perhaps fifty to seventy-five at most would require special dispensation, even if any one had the temerity to suggest such a thing.

Bernard Shaw, to be sure, did have the temerity to do so in England even after the country was at war. In a characteristically vigorous letter to the Daily Telegraph in February of last year he made a bold plea for the "he-ballerina" (a horrible phrase, if ever there was one!). "What I want to know," he asked, "is whether these irreplaceably rare and highly skilled artists . . . are to be sent into the trenches to fill thirty places which could be better filled by thirty unskilled laborers."

The answer is, of course, obvious, but if individual cases are given the same kind of sane and balanced consideration here that they have apparently been given in England, there will be little ground for complaint.

YESTERDAY—

(*Continued from page* 11)

Careful how you cross that gutter. I don't know what your life has been hitherto, but now you have a mission. You have obligations. Don't break any bones, at least not until after our dinner engagement. After that, madame, you are free. After that you may even catch the cholera.

Shall I keep my appointment with the ducks in the pond, or no? It is getting dark earlier and it is cold. What a wind, *diable!* Why doesn't that miserly son of mine send me another cheque, quickly? He complains I spend it all on drinking. He doesn't understand. I need a little to warm me. I am a sick old man. That grim, puritan son of mine. That pinch penny citizen. How could he spring, such a creature, from the lovely Marguerite and me? I will write him. I will send him a father's curse. Ah, it is blowing harder. No, my pretty ducks and geese and swans. You must feed unwatched by me. Let others supervise you today. Another day, my beauties.

Maurier braced his spare shoulders and turning backward creaked slowly along in the face of a bleak November wind. He walked, and as he walked the old shoulders slowly, slowly gave up the battle to keep erect. The gaunt figure with the sunken shoulders walked on.

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DANCE EVENTS

(*Continued from page* 19)

disports himself among the earthly damsels with amusing consequences. A deeply religious people like the Hindus derive enormous spiritual energy from their belief in the earthly presence of the many gods in which Paradise abounds. In the second drama called *Deva Murti*, the five aspects of the Supreme Goddess, La Meri dances and mimes the five aspects known as Maha-Deva (the Abstract), Parvati (the Wife), Ambika (the Teacher), Dourga (the embattled) and Kali (the Destroyer).

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To approach artistry such as La Meri's critically, and not to be confounded by it, is an appalling task. It must be indeed embarrassing for innumerable critics who are left wordless in the face of the scope and importance of this highly specialized interpretation of the most difficult and abstract of dance arts. To describe the choreography here one would be compelled to resort to an exposition of the Hindu gesture language, but, lacking the power to do this, one must be confined to a description of mere externals such as music, costume, story and decor.

The throne upon which the Goddess Maha-Deva appears is an object so exquisite as to force one to suppose that it has traveled a great distance in time and space from its home in India. Despite that impression, the homely truth is that it was wrought by the master hand of the company's erudite regisseur, Mr. Guido Carreras, who also is responsible for the design and execution of the bewildering array of costumes in silk, satin and tapestries. The music which is a background for these dramas is native, and, to the untaught western ear, likely to be repetitious. However, its fascination, its subtleties grow with hearing, until after much experience with it, western music sounds blatant and obvious.

To return to *Deva Murti*, all of the aspects of the Supreme Goddess are exalted (and thrillingly theatrical), and probably of them all the last, the aspect of Kali, the goddess of destruction, disembowelling her victims and drinking their blood is genuinely pulse-stopping. La Meri uses such devices as fangs and claws to suggest the savage goddess, but her art alone is device enough to frighten the onlooker into stone.

The end of the evening brings a lighter mood. If you believe that Hindu Natya is grim and humourless, you are bound to be pleasantly upset at the tale of *Gauba's Journey to Paradise*, a folk tale by Baba Trinco. In an explanatory foreword on the plot Mme. La Meri charms and delights with her quite informal narration of the scenario. How few dancers there are who can step out of a dance role and hold a critical audience spellbound and helpless with laughter. *Gauba's Journey to Paradise* is homespun and full of tales of human frailty. He has made the disastrous error of marrying a talkative wife, and meditates with longing upon the prospect of escaping from that restless tongue into Paradise. He is a gardener in the garden of a great temple and as he sits and meditates he is confronted with a Celestial Elephant, on its way either to or from Paradise, who promises to take him there, if he will keep an appointment with him at midnight. La Meri as the Celestial Elephant is droll and worlds removed from the La Meri who has been depicting divinities all evening. Her really famous costume was designed and executed by Mr. Carreras and could be proudly exhibited even in a place like Malabar, in which such rare costumes have their unique source. The programme thus ends on a merry note leaving a pleasurable memory of Hindu Natya.

The commendable group which works with Le Meri is for the most part, quite, quite, Occidental, but its work is engagingly, if not deeply, authentic. The girls are the product of the remarkable training of only a few months by La Meri. They are as follows: Deirdre, Carolyn, Mera Goorian, Juana, Serena, Virginia, Marian, Iris and Anna Waivada. Deirdre and Carolyn as Gauba and his talkative wife are especially praiseworthy, and the former is an outstanding dancer. The whole group has the necessary technical equipment and the personal beauty necessary to give full value to the choreography of La Meri and the exalted mood of Natya itself. La Meri, herself, who is so revered in India that a critic in Calcutta said of her that she must be a reincarnation of Radha or Lakshmi, was the recipient of acclaim and bravos from a house in which members of the India League of America, as well as the merely western dance-public, had come to do her homage. The India League believes her to be the first and most convincing apostle of Hindu dancing in the Occident. This is no small praise for a woman who so far from being Hindu lays claim to none other than Kentucky for her birthplace.

The musical interludes by Wana Singh and his native company were an exhibition of a rare and alien art very agreeable to the audience and this writer.

H. D.

●

GRAFF BALLET, *Washington Irving High School, November* 11.

This was the first time this reviewer ran into this company, well known in Chicago and surrounding area, and it was a distinctly pleasant experience.

The pincipal dancers, Grace and Kurt Graff, are both well trained, with vital personalities. Their supporting company is a hand picked group of talented dancers who, when required to do so, move as one. They followed their leaders, both in well executed solo parts and as a group, successfully through numbers ranging from clever satire, and some almost jazzy movement full of vigor and verve, through the more lyric phases of "modern," all the way to ultra serious work, as *Ode to the Living*, a lengthy composition with such characters as *Death*, *Fool*, etc. The figure of Death, danced by Kurt Graff, was conceived to be friendly, gentle and with the aid of much billowing silk in the costume, a sort of Loie Fuller vision. The *Fool* role was outstanding through the interpretation of Ethel Sarasohn. Grace Graff, as a Daughter of the Streets was very dynamic, looking like a dancing Bette Davis.

The high spot of the evening, judging by audience reaction was *Romance*, composed in a somewhat theatrical style of decorative movement, and slickly executed by the Graffs. Personally I preferred the solo by Grace Graff, *Dance of Peace*, which was heightened in its strikingly pictorial effect by the use of some vocalization by the artist. As a matter of fact, this use of voice was not explained in either program or in fact, but it was oddly effective, whatever meaning was intended.

Mr. Graff's exuberant dancing has great force which ought to be featured rather than the over graceful (for a man) quality. This is more actually a criticism of the dance compositions. Otherwise, choreographically, the numbers, as a whole were well composed. Costuming was generally good, although given at times to too much drapery or detail. Members of this excellent company include Ida Galler, Edwin Gibson, Anne Devine, Dorothy Davies, Shirlee Dodge, Olga Di Nunzio, Van John Beran and Paul Rech.

A. V.

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VIA THE GRAPE VINE

(*Continued from page* 15)

On the same programme appeared Corinne Shoshen in dances on Hebraic themes. . . . Two other dancers who have been made visible in television are Miriam Winslow and Foster Fitz-Simmons, recently seen at the Rainbow Room, who appeared on the "Men at Work" programme over WBCW on November 24. . . . Herome Andrews, who vacated his place in *Lady in the Dark*, never rests a moment. He emerges as the featured dancer in a swank night club show staged by Mme. Komarova, with a cast including Jill Townsend and Dolores Goodman. After a Boston tryout, the show moves to New York. . . . By the way, has anybody seen the Ziegfeld Follies anywhere around? This is the show that threatens to start casting, and sometimes does, at the rate of twice a week, every week for the last two years. A lot of people are beginning to lose their faith in its reality, and will apply instead for a rocket ride to the moon, as that event will probably happen long before the next Ziegfeld Follies ever gets started. . . . Helene Muselle, who a few short weeks ago, left Radio City Music Hall for the original Ballet Russe, is back in the arms of the former, lured thither by Cupid. She has just been welded to a gentleman in the Glee Club of Radio City Music Hall. Also back and toeing the line is Dania Krupska, who was to have set forth for Hollywood but is biding her time at Radio City for the nonce. . . . Eleanor Boleyn, who stepped off the boat on her return from Buenos Aires and an engagement at the Bal Tabarin, could hardly stagger down the gangplank without assistance, weighed down as she was by that rock she was wearing on her third finger. It was a pretty blue and huge as a horse's eye. Her first act upon arriving was to appear in a tonsilectomy drama at a hospital close to the pier, and none too soon, either. . . . The second Coffee Concert at the Museum of Modern Art, which featured Antonio Triana and his company, had its atmosphere electrified by the presence of Carmen Amaya, the flamenco dancer, dressed in Katherine Kuhn's gayest and best. Carmen, accompanied by what seemed to be dozens of gypsy relatives, literally took over the performance. . . . Ruth Page and Bentley Stone are the latest to check in at the Rainbow Room.

•

Recital Notes: Sophia Delza and her dance group dance the prologue to "It's Fun To Be Free", pageant written by Hecht and McArthur for the Fight for Freedom Committee, staged in the Uline Arena in Washington on November 4. . . . Lil Liandre, who will be remembered for her exotic performance as the danseuse in the *Eternal Road*, danced on November 16 at the Barbizon Plaza on a programme called the *Theatre Brief*. . . . On December 3 at the Museum of Modern Art, Noami Aleh-Leaf and the Uri Taimen (Awake Yemen) group presented a programme called *Hebraica*, Jewish folk songs and dances and Hebrew liturgical music in the fifth coffee concert of the season, directed by Louise Crane. . . . A Spanish Fiesta will be given on Saturday afternoon, December 31, at the Brooklyn Academy of Music as one of their series of concerts for young people. A company of seven, headed by Arthur Mahoney and Thalia Mara, and including Nina and Zabal, dancers; Jeronimo Villarino, guitarist; Juanita Moreno, singer; Emilio deTorre, pianist. The programme will include folk dances and songs of various provinces, a nineteenth century Bolero, and a Cuadro Flamenco.

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ISADORA DUNCAN

(*Continued from page* 20)

the baton of Walter Damrosch was one of her most thrilling moments and there is ample testimony that the large audiences who came to the special concerts of the N. Y. Symphony were profoundly moved. On other programs with Damrosch she danced to the music of Gluck, Chopin, and Wagner. In this period of her life she greatly enlarged her repertoire to include works by Berlioz, Bach, Grieg, Brahms, Mozart, Rouget de Lisle, Monteverde, Schumann, Scriabin, Lanner, J. Strauss, Franck, Rachmaninoff.

After 1920 she again ventured into the realm of symphonic repertoire for her music, dancing Schubert's *Unfinished Symphony* and *Seventh,* and Tchaikowsky's *Pathetique* as well as his *Marche Slav.* For these large symphonic works she used a group of girl dancers.

Those interested in Duncan's movements alone will point out that she danced to poetry, trash, gypsy music, great music and to no music at all and conclude that music was of no importance to Isadora, but they would be wrong. She demonstrated that dancing to great music was an inspiration.

Key to November Cross Word Puzzle

G	O	L	P	E		R	U	M	B	A
A	B	E		D	U	O		I	O	R
L	I	G	H	E		P	O	L	K	A
O		A		W	A	Y		I		D
P	A	T	S		R		S	E	T	A
	R	O		S	R	O		U	R	
	Q		G	U	I	R	O		A	
	U	Z		R	E	E		B	I	
B	E	A	T		R		J	O	T	A
O		M		J	O	T		S		L
N	O	B	L	E		A	N	T	R	A
G	A	R		T	I	L		O	I	L
O	R	A	T	E		C	O	N	G	A

American Ballet in Venezuela

(*Continued from page* 17)

After a successful season in Caracas the company embarked from La Guaira on November sixth for New York. Every country in South America had been visited except the two interior Republics of Paraguay and Bolivia. Three times the company had been flown by plane, back and forth across the Andes, over one hundred performances had been given. For the first time South American audiences had seen North American dancers in combination with our decor by U. S. artists, and our symphonic scores played by their orchestras. We had added three ballets to our reportery by Brazilian, Argentine and Chilean composers and painters. We had received marvelous notices and invitations to return to every country. We had made many close personal friends, and there was not one of us, who, on coming back, did not want to return. If we could have been sure of peace time conditions, we might have wandered on through the Caribbean Islands, Cuba and Mexico. But we had been working for nearly eight months and a rest would do no harm.

Some day I will write a detailed account of the tour with all itsdifficultiesand curious accidents. But for the present, I feel it was a genuine success from every point of view.

Lincoln Kirstein.

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BOOK REVIEWS

MARTHA GRAHAM, *Sixteen dances in photographic sequence by Barbara Morgan.* Duell, Sloane and Pearce, Inc. $6.00. 160 pp.

More eloquent than cold words and more enduring than dance itself is the Barbara Morgan photograph record of a great artist's career in the dance, a vision as radiant as though the veil before the temple were rent. Looking through tnis collection of the works in action of Martha Graham from her earliest important dance work *Frontier* to the contemporary *American Document*, one is, as always, struck with the incapacity of the perishable art to record itself except vagrantly, upon the highly perishable memory.

There are moments when the dance "speaks" to the audience, says Barbara Morgan. It reaches a peak of emotional intensity. The role of photography is to seize such moments, to fuse reality, art and time. If there is any one person who is equal to the task of preserving for prosperity the unmatched energy and radiance of Graham's art, that person is Miss Morgan, for in order to acquire this record she has worked with and studied the Graham group since 1936. Without the perception gained thereby this photographic record should have been less illuminating. During this period she has been developing a camera technique capable of giving a sense of *continuing motion* of the dance, for which she may well acknowledge the plaudits of camera lovers as well as dance lovers. The great quality in these pictures is that captured emotion forced upon the observer, through the medium of Miss Morgan, from the artist herself. Not as satisfactory as the visual dance itself, true, but almost the next thing to it is to see the progressive movement from one photo to another, out of which the energy shoots like a bolt of lightning. The mere photo itself is the testament of a soul who has faced her struggle with great forces and, victorious or not, survived to become a theatre in herself of human tragedy and comedy.

The text includes a statement from Martha Graham herself, a choreographic record of her dances by Louis Horst, and a study of Graham by George Beiswanger, dance editor of Theatre Arts, besides the introduction and the main body of the text which describes Miss Morgan's technique of dance photography. The sixteen dances recorded were chosen as subjects by Miss Graham. Some day a generation too young to have seen Graham dance will reap from this matchless book the knowledge of a dancer vanished, a boon which the generation of today cannot claim for itself, in the matter of such vanished dancers of yesterday as Duncan, Nijinsky or Pavlova, whose art was so insufficiently recorded by the immortalizing camera.

●

A BIBLIOGRAPHY OF DANCING, *4th Cumulated Supplement*, 1936-40. *Compiled by Paul David Magriel.* H. W. Wilson Co. $1.85. 96 pp.

The obvious and eye-brow raising feature of Magriel's bibliography is its extraordinary inclusiveness, its exploration of the farthest and most surprising reaches of dance literature. The author literally strikes the student dumb with astonishment at this concrete evidence of this acquisitiveness. The main volume of this work was published in 1936, the present supplement being additional data on new literature of the dance. Dance is the most inarticulate and evanescent of the arts, as most people will agree, and for hope of preservation it must lean on the supporting arts. Without photography and literature to give it tangible means of preservation the beauties and treasures of choreography and dance personalities of the times would be like clouds passing in the sky, visions of loveliness when beheld, but forgotten when vanished.

To read and possess this book is self-rewarding for the scholar or bibliophile, as it is unquestionably the most authoritative collection known. The author did a giant's work of exploration for the material in this volume. In 1939 he spent the summer in the major libraries of Paris, Leningrad and Moscow and other European capitols in his search for data. He is well known as the curator of the Dance Archives of the Museum of Modern Art, which functions as a bureau of research and information on the art, theory and practice of dancing.

The book is dividved into eight sections in the following manner: 1. General works. 2. History and Criticism of the Dance. 3. Folk, National, Regional and Ethnological Dances. 4. The Art of Dancing. 5. Ballet. 6. Mime and Pantomime. 7. Masques. 8. Accessories. The latter includes decor, costumes, libretto, music, film and photography. All the handmaidens and servants of the dance, in a word. All parts include a field ranging from the earliest printed matter down to yesterday's book, and periodicals and authors of every style and colour. To read this may not be as exhilerating as to see a ballet spectacle, for instance, but the scholar will thrill to it for itself.

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PUBLICITY

Dancers and dancing teachers are newsworthy—or should be! In other words, the doings of dancing teachers as a class have the potential that editors want—human interest, glamour, and in the teacher's own community, local appeal. Your local papers will as a rule welcome news of your affairs, but it must be *news*.

The fact that Susan Jones announces the fall opening of her dancing classes (or that Blott's Department Store opens its doors at nine o'clock) is not news. Some editors may print such an item, but most will reject it, for it is naked advertising and dull besides. Publicity should be interesting, not only to your friends and students, but to the average reader as well.

Don't feel pleased if you have had such dull items accepted. You will gladden the heart of your editor and do yourself a good turn by bedecking its nakedness with interesting garb and color.

Here are two examples which illustrate what I mean.

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Recitals naturally offer good possibilities publicity. But again don't be trite and d "Rehearsals are in full swing—the numb are rounding out—progressing favorabl etc., are old hat.

A teacher in a smaller eastern city plann to use a hurdy-gurdy prop in her spri recital. She kept a vigilant ear cocked one of the unmelodic contraptions to no av Inserting an ad in the "Wanted To Hi classified columns, she telephone a frien reporter, and explained her plight. The porter's story infected the headline writ with the following net result:

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The rest of the story was a nostalgic pla about the nearly extinct state of the orga which once rivaled robins as harbingers spring. The story was front-paged and eve body was very, very happy.

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2. Don't try to "stretch" your story. A br item is preferable to a dull one.
3. Type on one side of the paper. Dou space. Don't write headlines.
4. If there are two or more newspapers, iss your releases to all the same day, preferal different stories.
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All poses by Jane Stanly, pupil at the Jack Stanly School of Dancing

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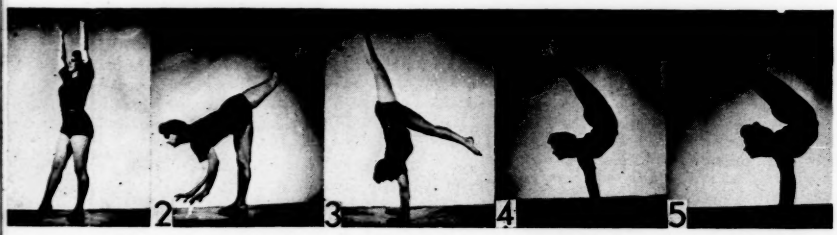
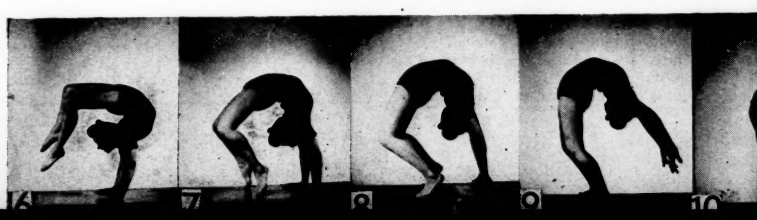
All photos by Michael K



The second of a series of progressive pictorial d sections of tricks used in acrobatic dancing. T purpose of these pictures is to help the teach enable the student to visualize the fine points tricks that "happen so fast" that much that t teacher is trying to convey may be lost.

FRONT LIMBER

1. *Diaphragm in, weight on left foot, chin up . . . right foot well arched and pointed. . . . Arms above head.*
2. *Shift weight to right foot . . . bend forward placing both hands on the floor simultaneously as near as possible to the right foot, palms about nine inches apart and fingers outstretched.*
3. *Straighten arms by locking elbows . . . at same time kick left foot to above head position . . . both knees straight, toes pointed.*
4. *Elbows remain locked . . . bring right leg up to left leg, feet together, toes pointed, and knees straight . . . head up . . . back begins to arch.*
5. *Same as position 4, except that back arches as far as possible and knees begin to break.*
6. *Position of body same as figure 5 . . . force shoulders well back . . . bring feet in as close to head as possible as they approach floor . . . separate knees about six inches.*
7. *As toes touch floor begin to shift weight from hands to feet by*
8. *. . . dropping to balls of feet, which are about nine inches apart . . . at same time push forward with hands and force body forward at hips.*
9. *Lift body from hips and begin to straighten knees.*
10. *Knees straight . . . continue to raise body to position 1.*



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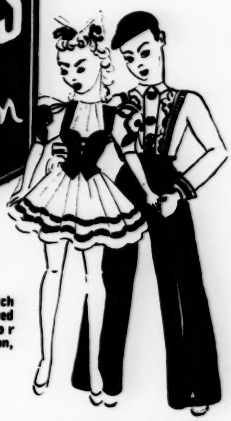

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